The

FIRST PART

TIME

OR

Lesson 1st

DIVISION of TIME

The Staff

BARS AND MEASURES

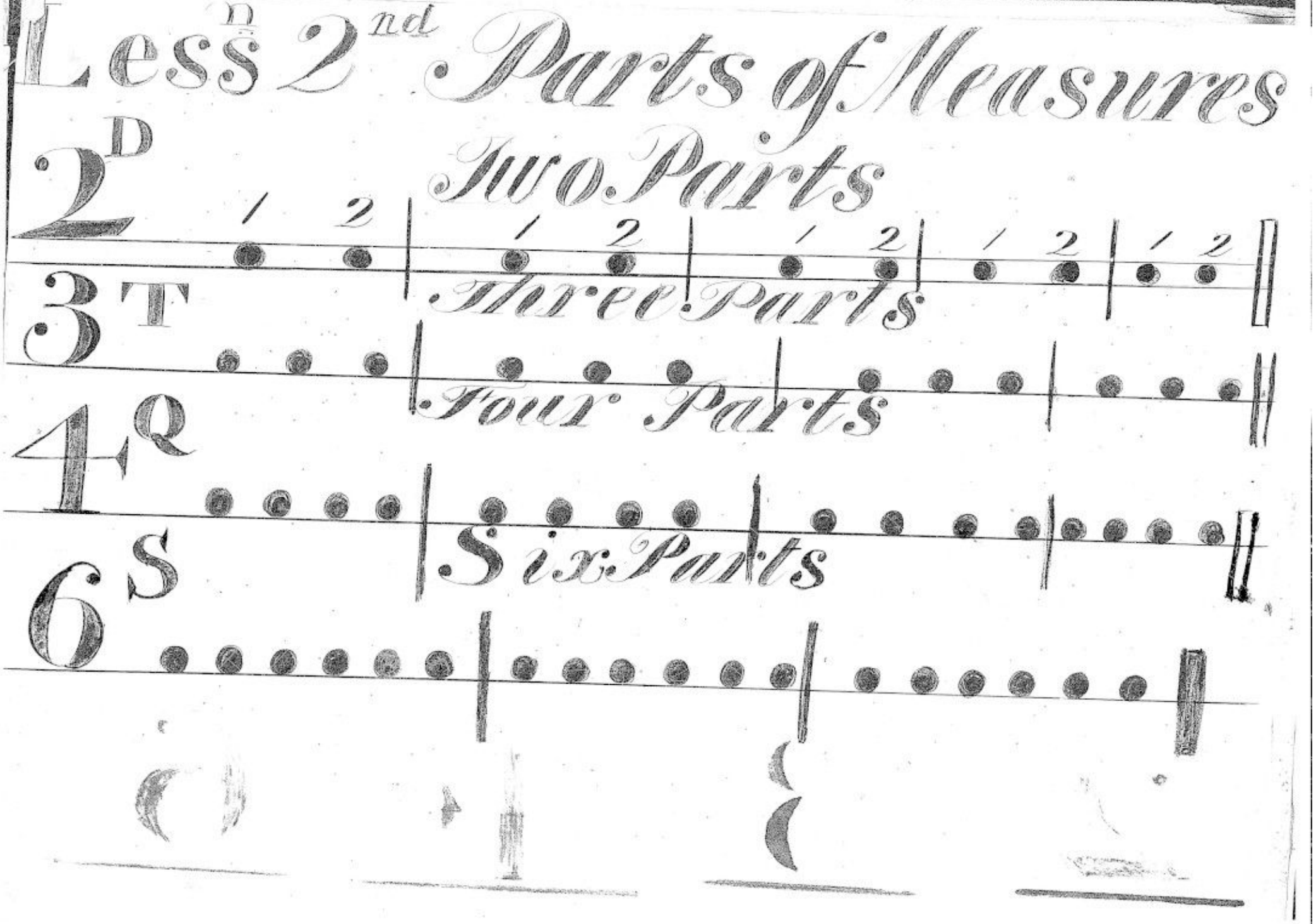
Staves Measur'd



Signs of Measure

Double Triple Quadruple Sextuple

2 3 4 6


Less 2nd Parts of Measures
2D
Two Parts
1 2 1 2 1 2 1 2 1 2
3T
Three Parts
Four Parts
4Q
Six Parts
6S

Counting and Accent

2	D	i 2	i 2	i 2	i 2
3	T	i 2 3	i 2 3	i 2 3	i 2 3
4	Q	i 2 3 4	i 2 3 4	i 2 3 4	
6	S.	i 2 3 4 5 6	i 2 3 4 5 6		

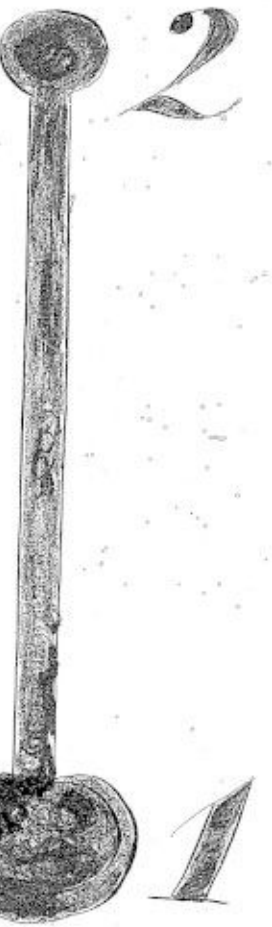
Less 3rd Beating Time

DOUBLE

UP 2

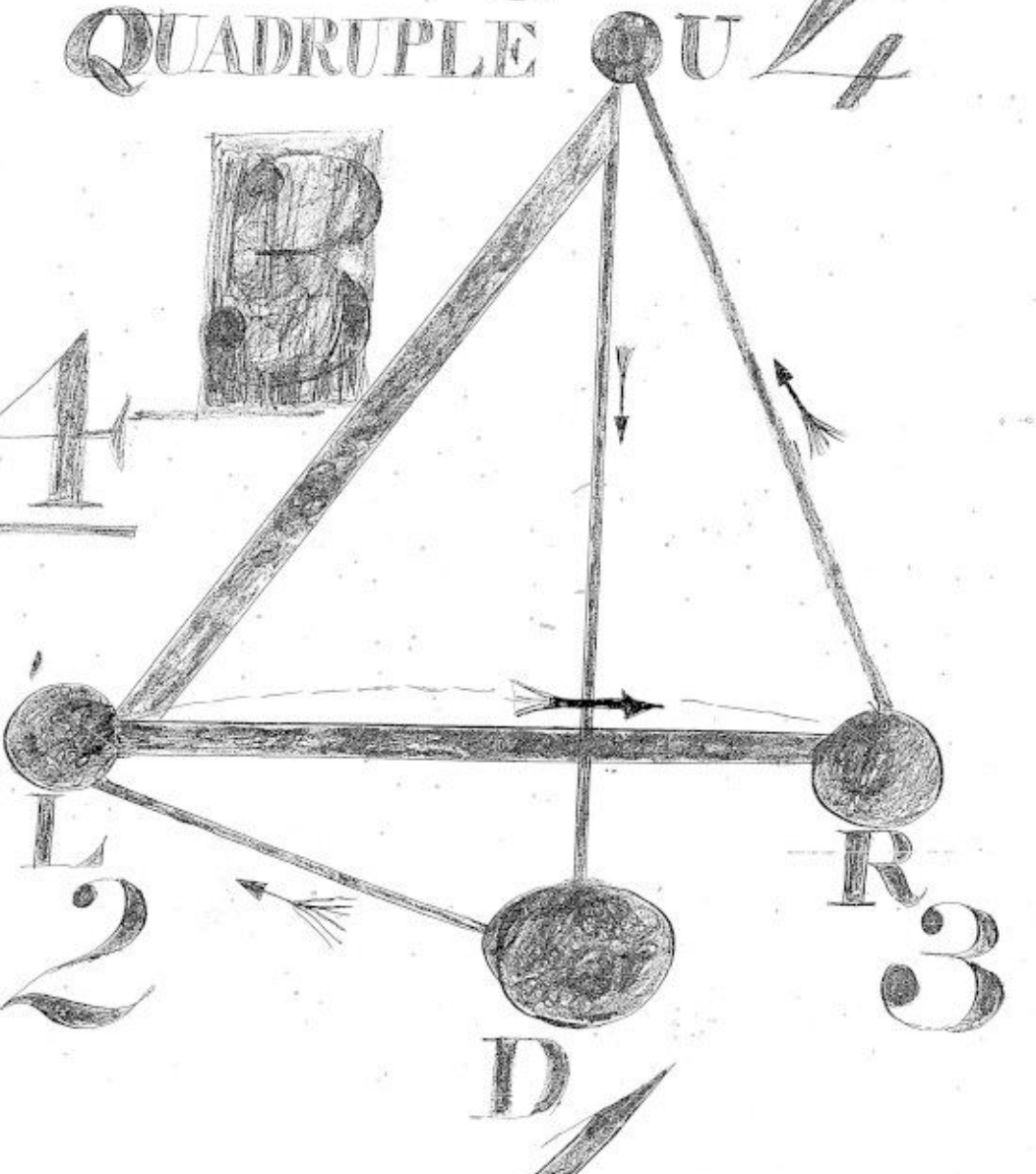
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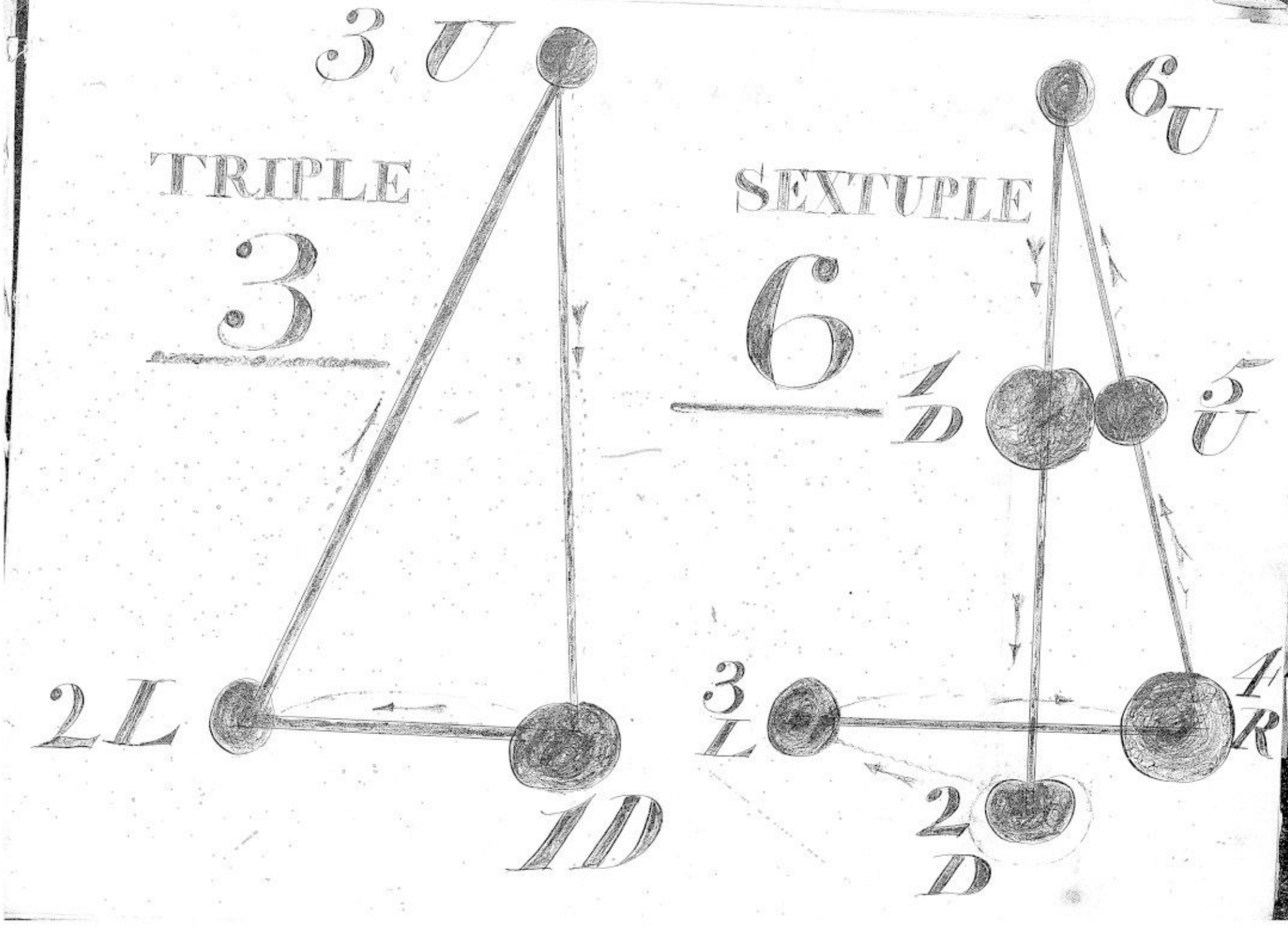
DOWN 1



QUADRUPLE U 4

4




TRIPLE
3
3U
2L
1D
SEXTUPLE
6
6U
1D
5U
3L
4R
2D

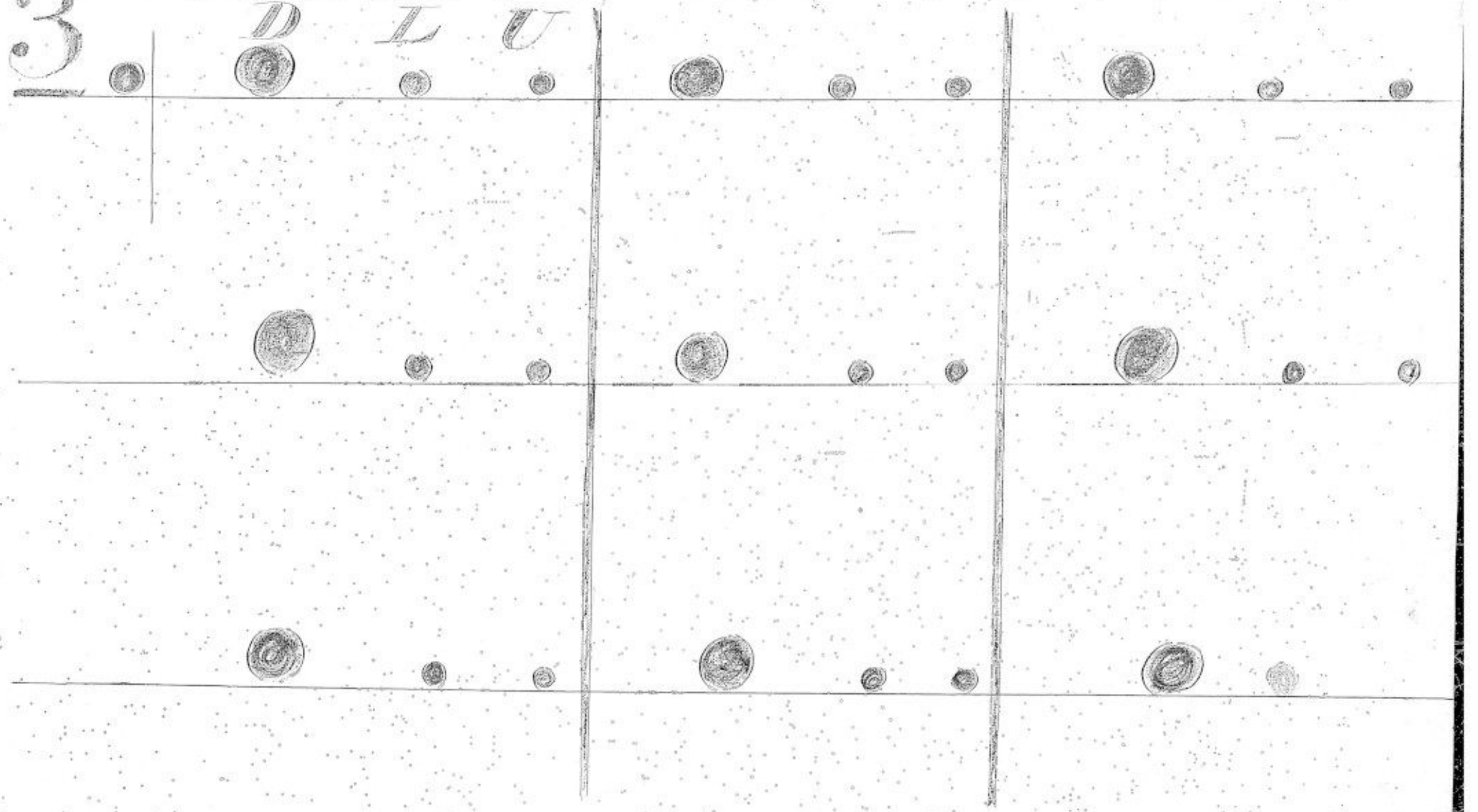
Less. 4th Singing in

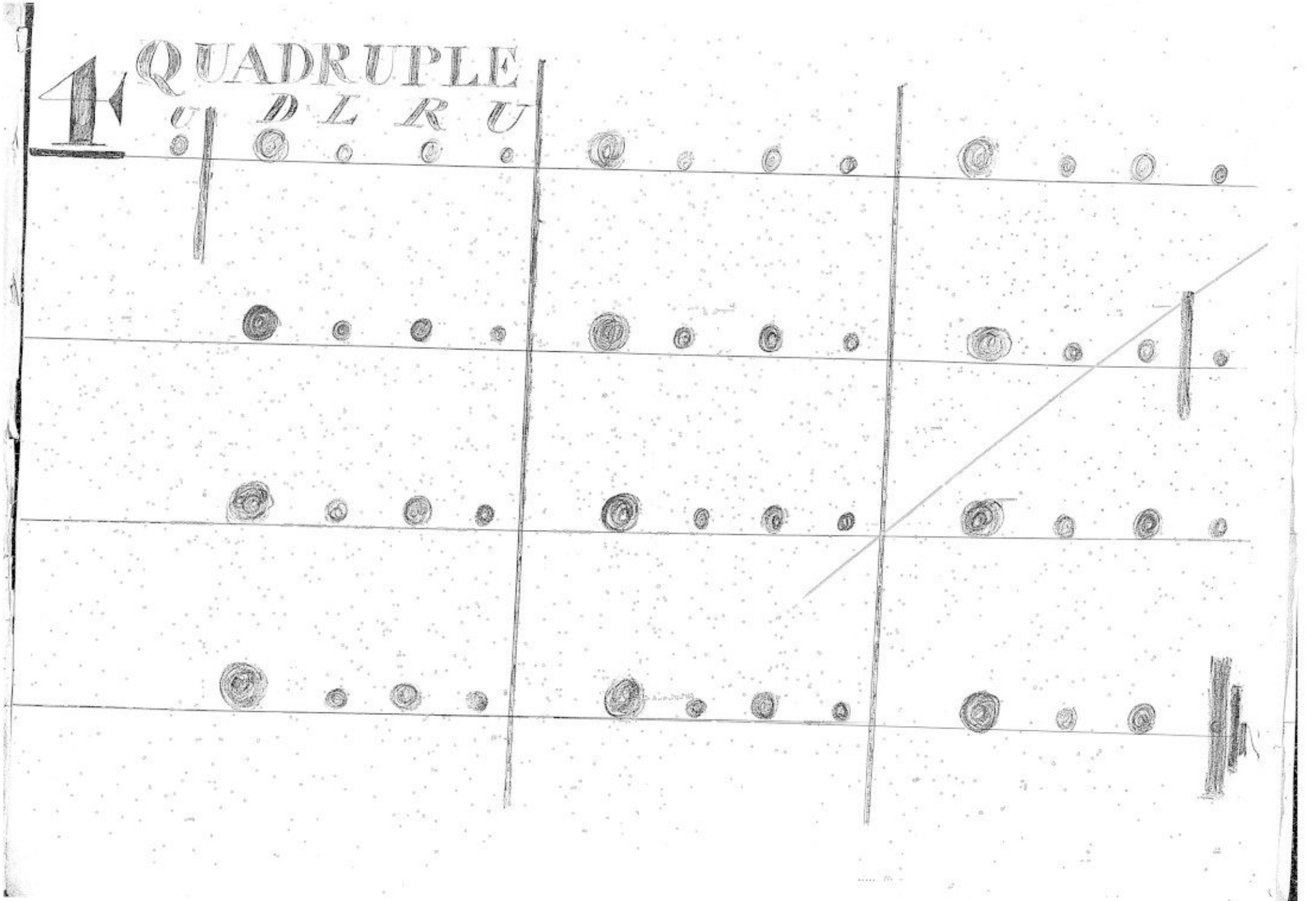
DOUBLE TIME

2

D	U	D	U	D	U	D	U
Now	let us	all	cor-	rect-	ly	sing;	To
D	U	D	U	D	U	D	
Keep	good	time	is	one	great	thing.	

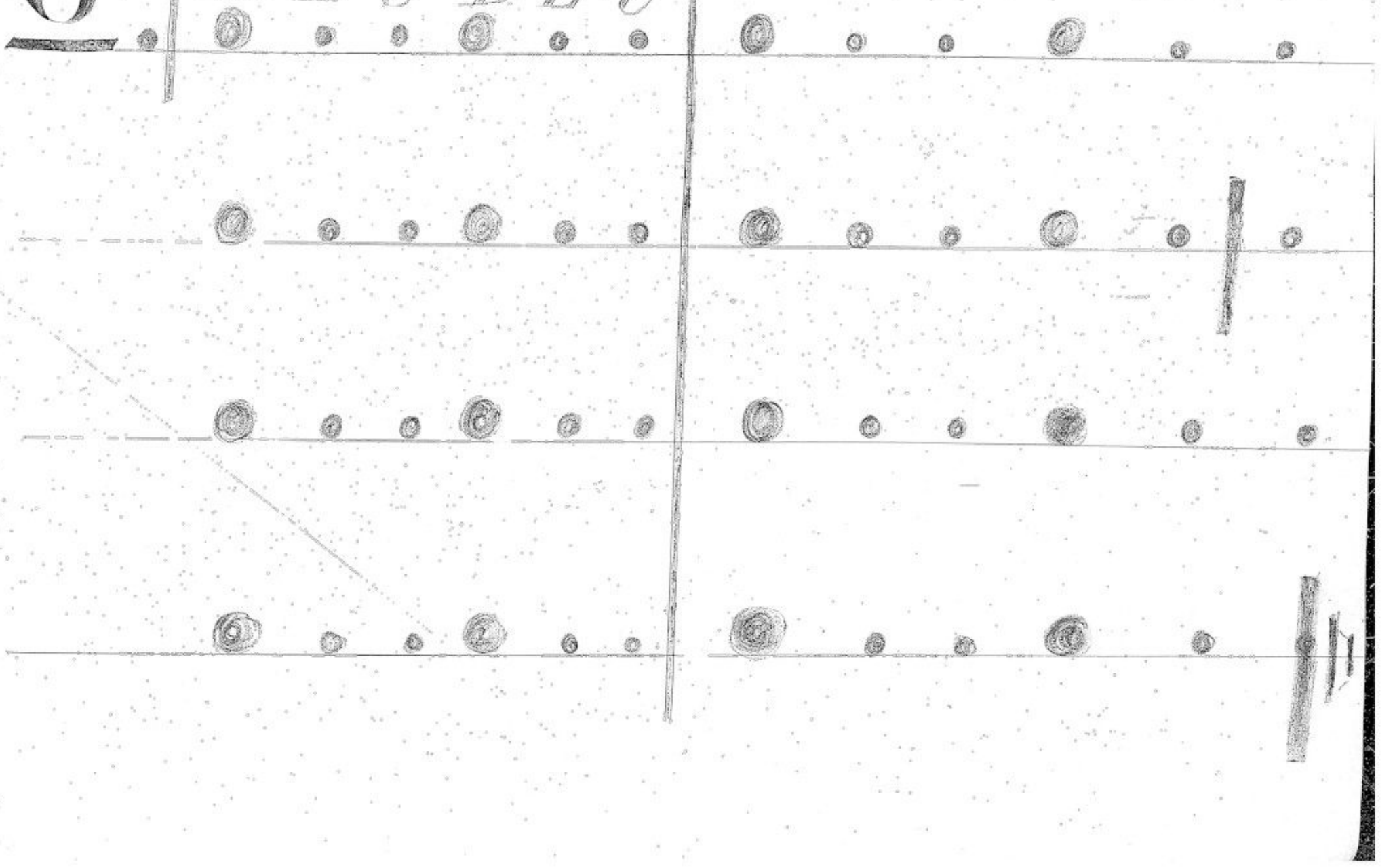
3. TRIPLE D L U.



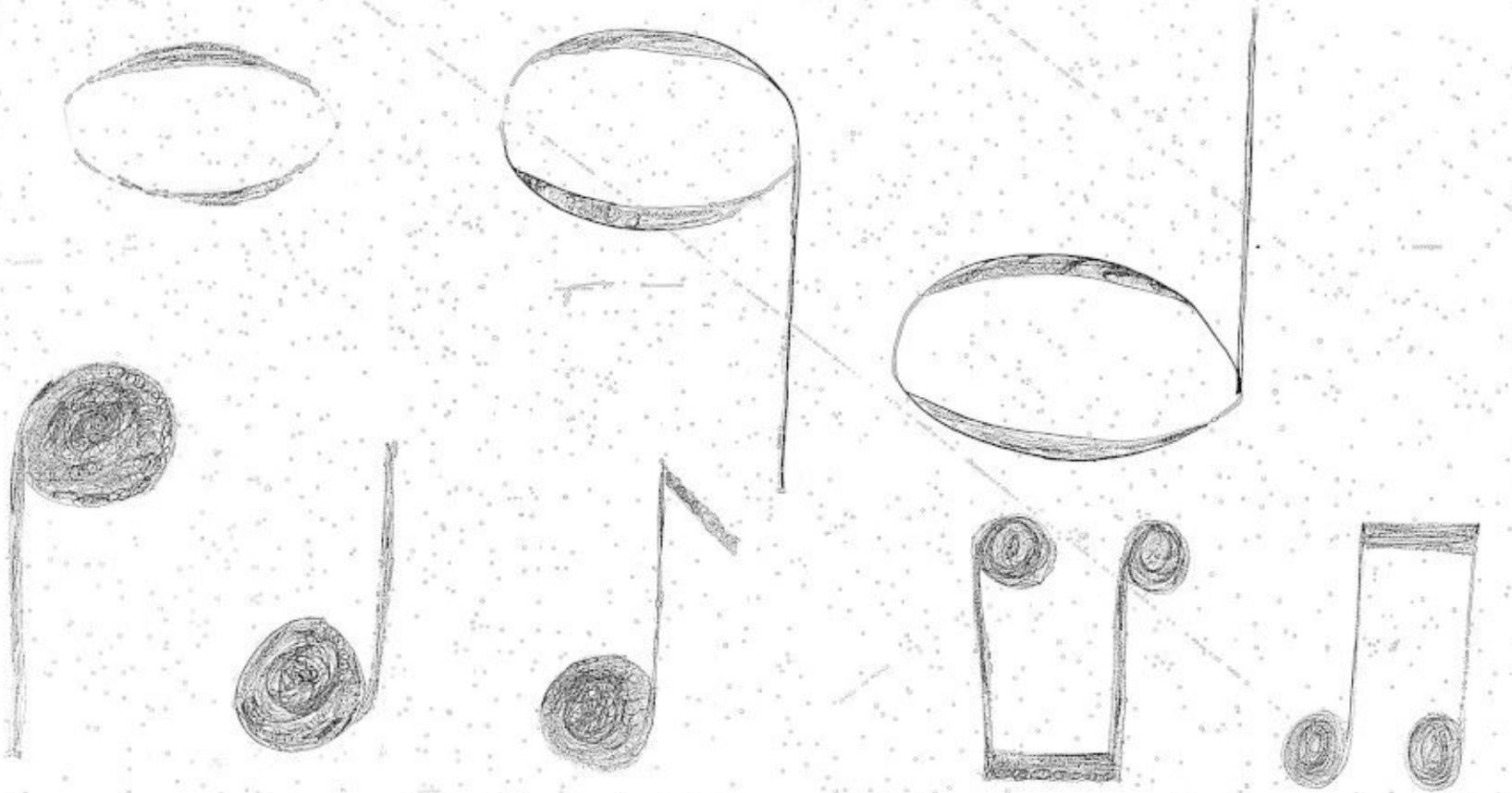

1
QUADRUPLE
U D L R U

6 SEXTUPLE

D L U D L U



Less 5 NOTES



Their Names and length

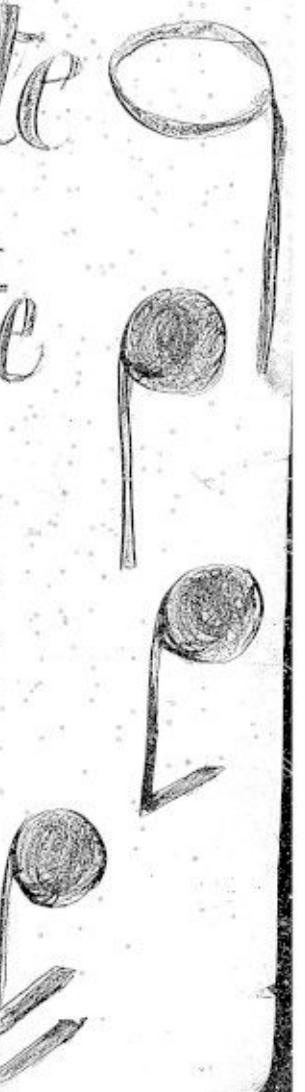
Four Beats of Q. Time — Whole

Two Beats — Half Note

One Beat — Quarter Note

Half Beat — Eighth Note

Quarter Beat — Sixteenth Note



Proportions of Notes

One Whole Note 𝅝 is equal to

Two Halves 2 𝅗𝅥 𝅗𝅥 or

Four Quarters 4 ♩ ♩ ♩ ♩ or

Eight Eighths 8 ♪ ♪ ♫ ♫ or

16 Sixteenths 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

Less the 6 Signs of Measures filled with Notes

GENERAL VIEW

DOUBLE

TRIPLE

QUADRUPLE



Lesson 7 Varieties of Measure

Singing Exercises

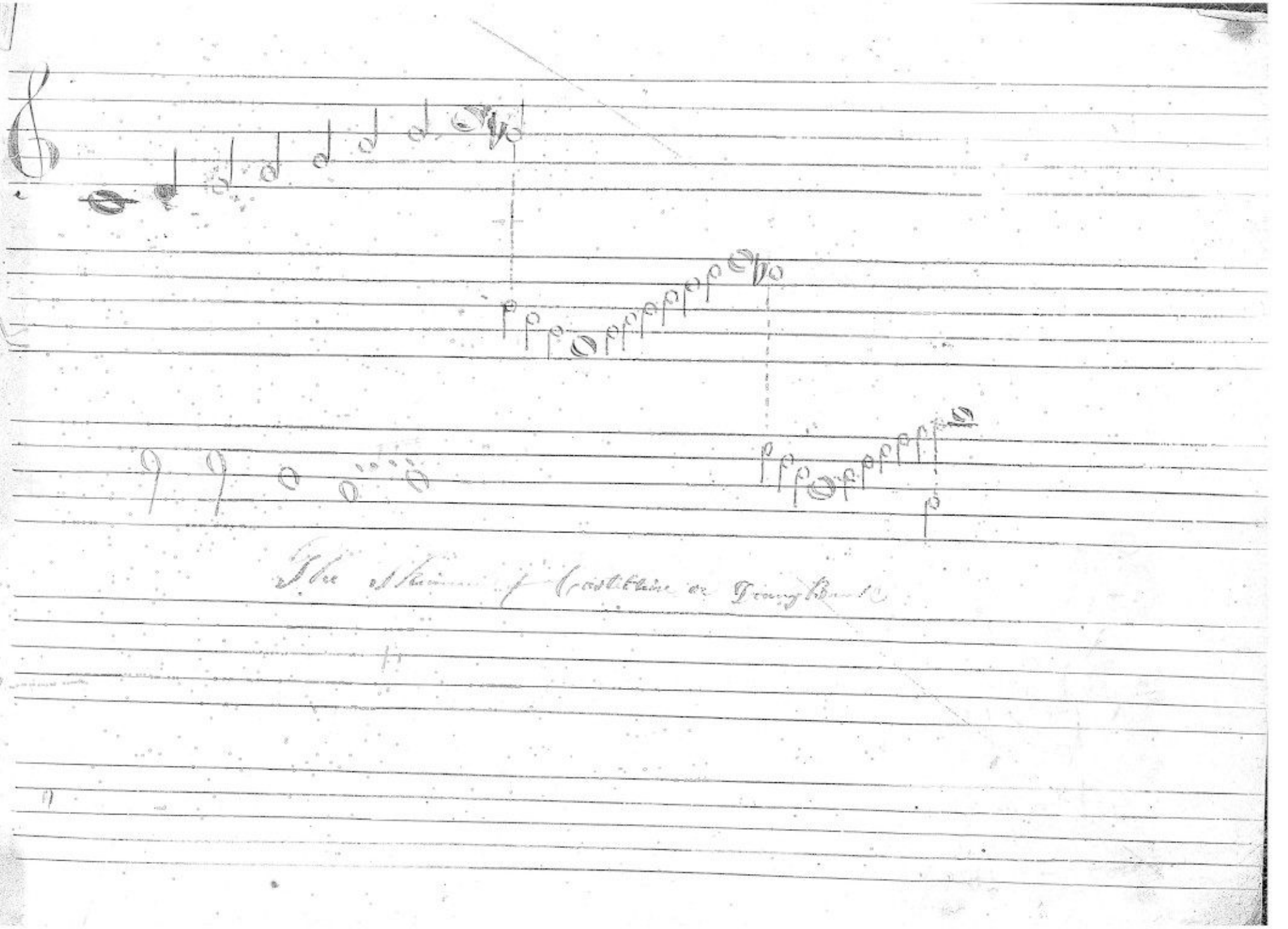
Sign 2/2

Double Measure First Variety



Second Variety






No. 1
Melody
Scales to
Double Measure
to follow No. 1 Time

Italian Names

DO RE MI FA SOL LA SI

English Names

C D E F G A B

PART 2 MELODY

or

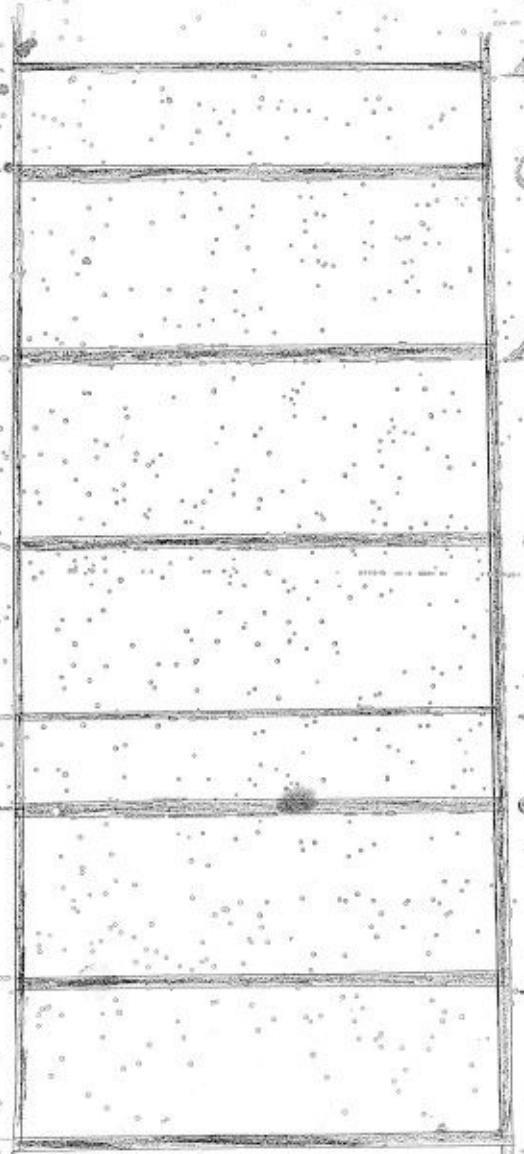
Succession of Sounds

according to

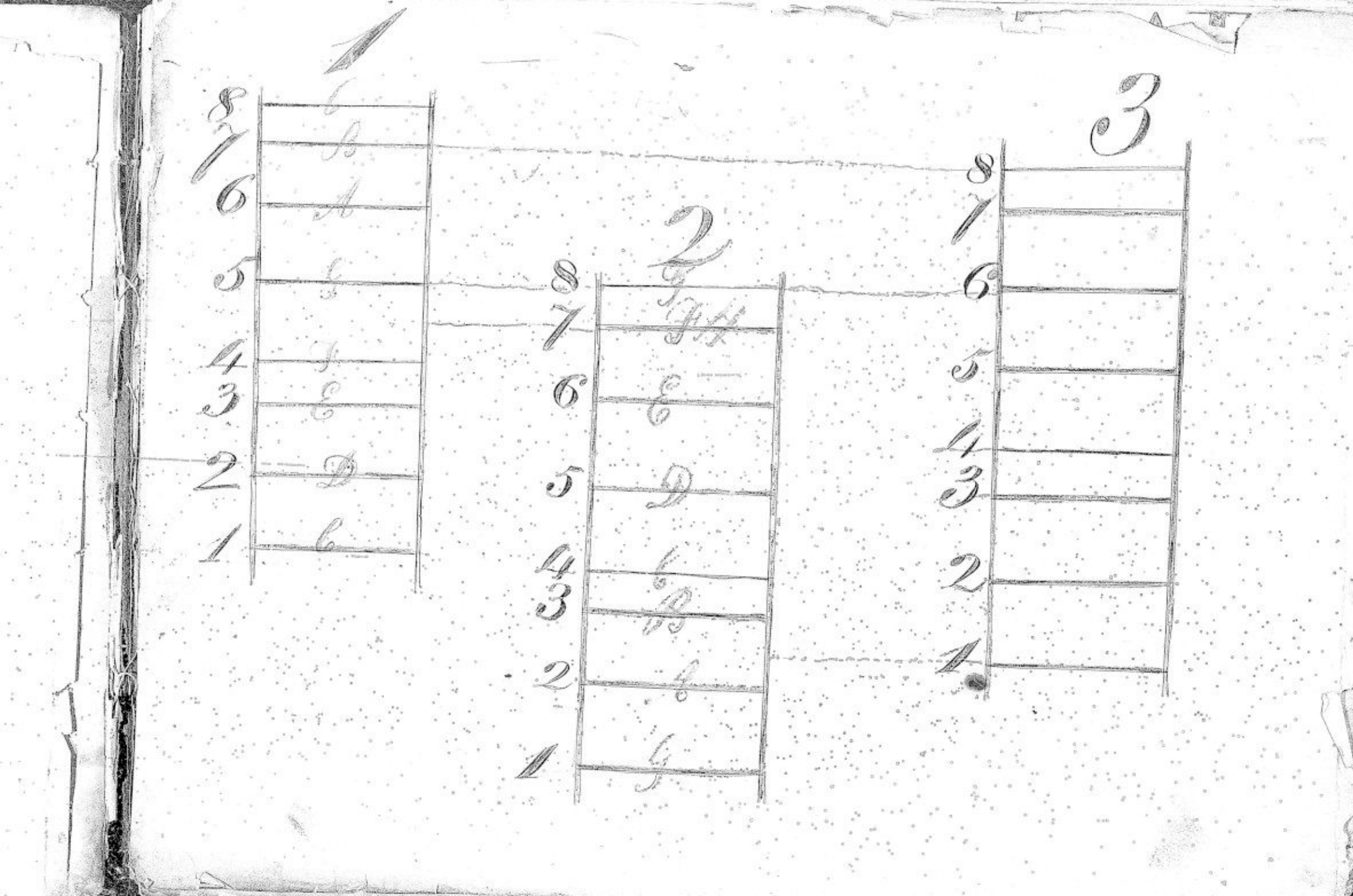
PITCH


3
2
1
1
2

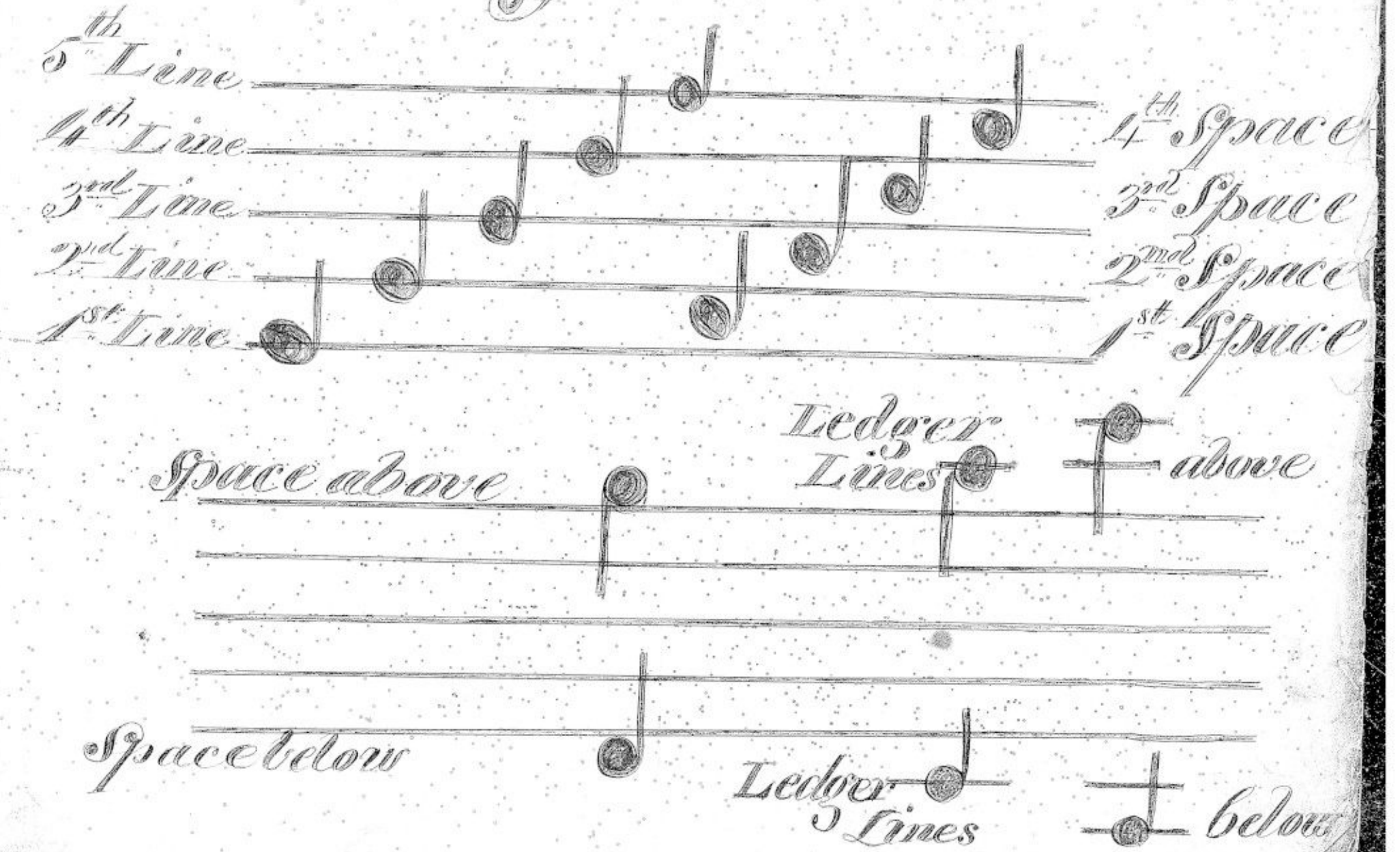
Diatonic or Natural SCALE



8 Do — Tonic
7 Si. Leading Note
6 La. Sub. Mediant
5 Sol. Dominant
4 Fa. Subdominant
3 Mi. Mediant
2 Re. Super-tonic
1 Do — Tonic

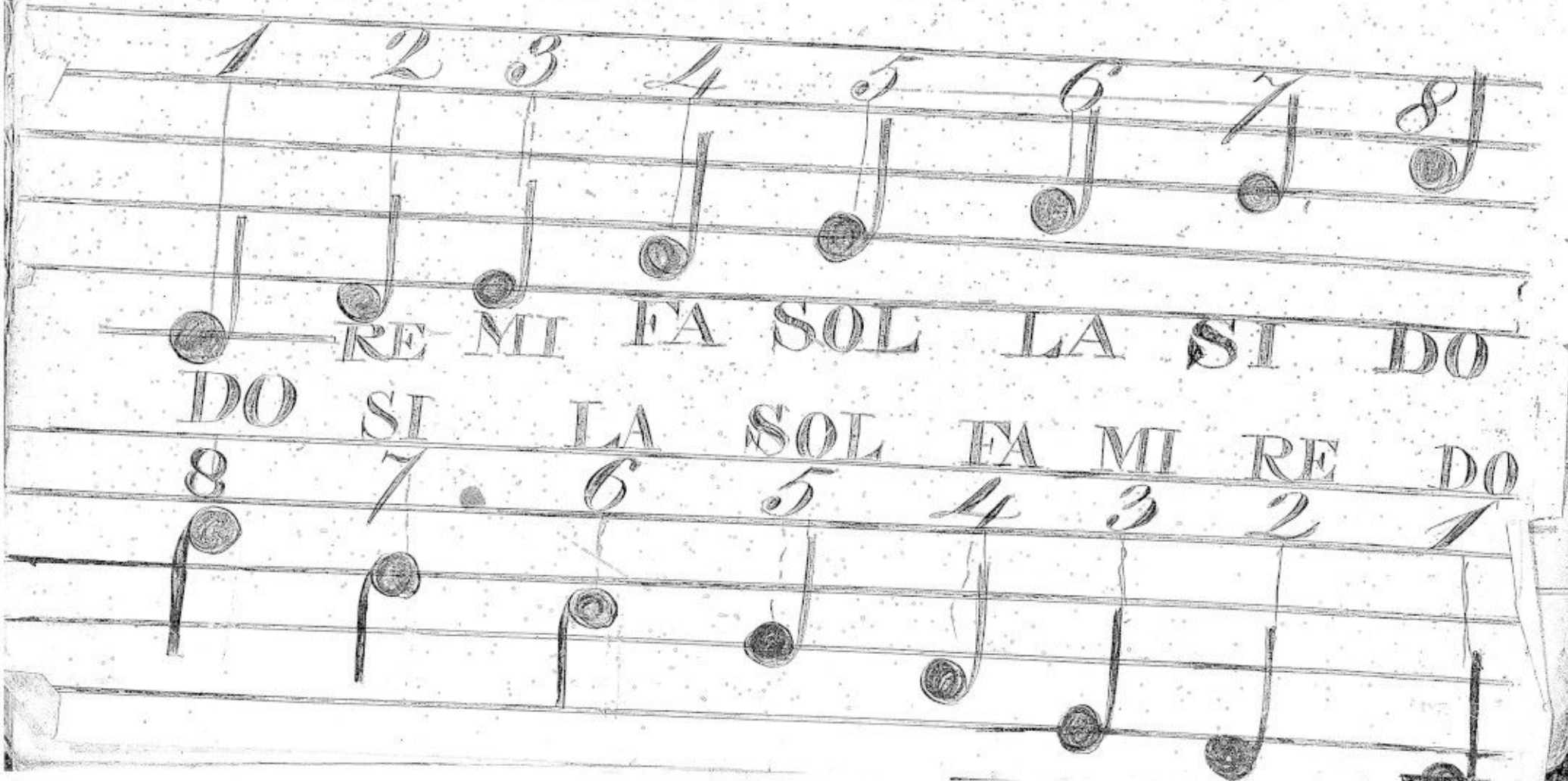

1
8
7
6
5
4
3
2
1
2
8
7
6
5
4
3
2
1
3
8
7
6
5
4
3
2
1

The use of the STAFF



The Natural Scale on the Staff
In Two Positions

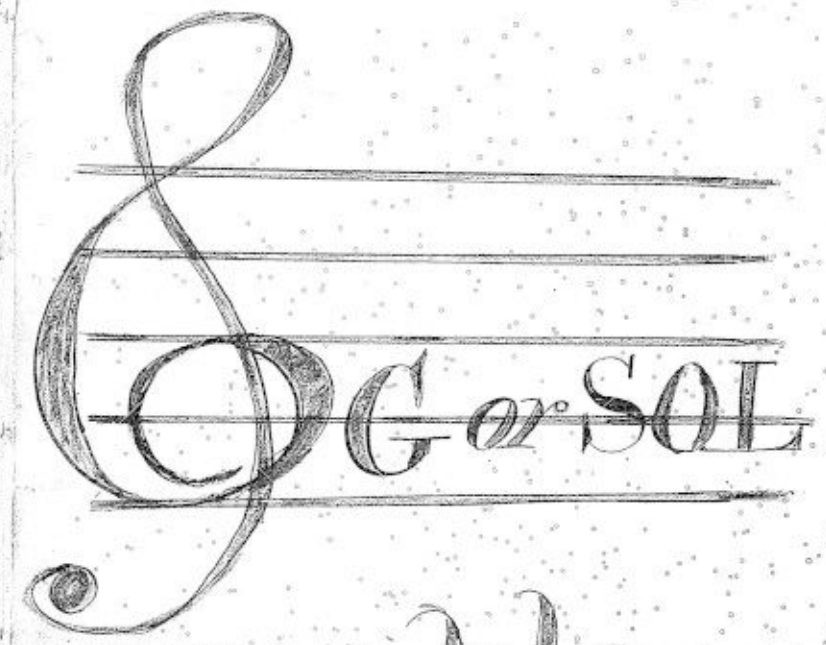
First Position



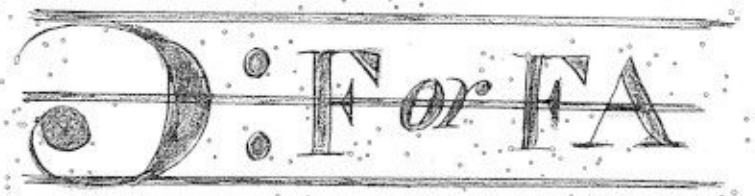
Second Position



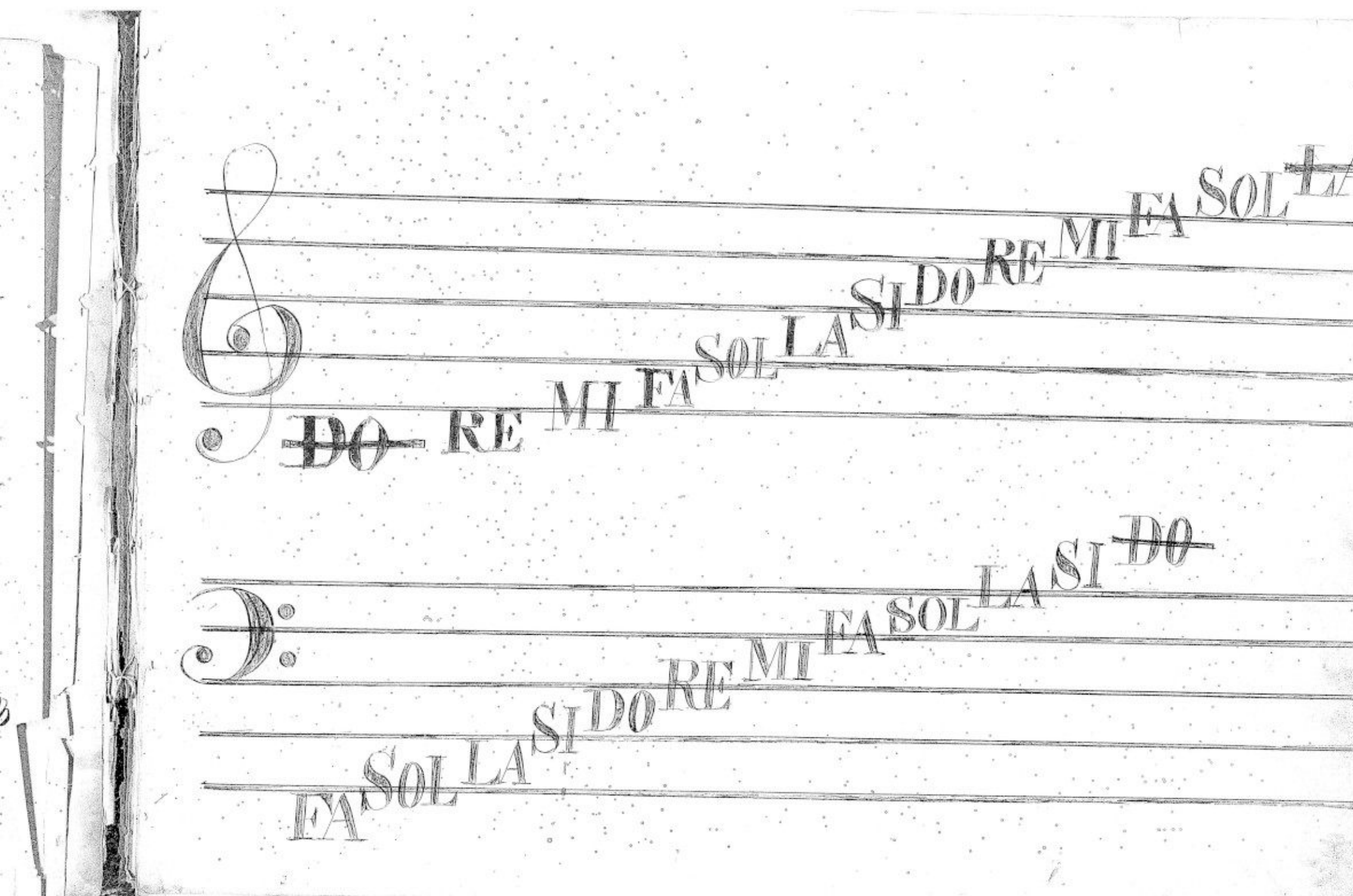
The use of the CLEFS



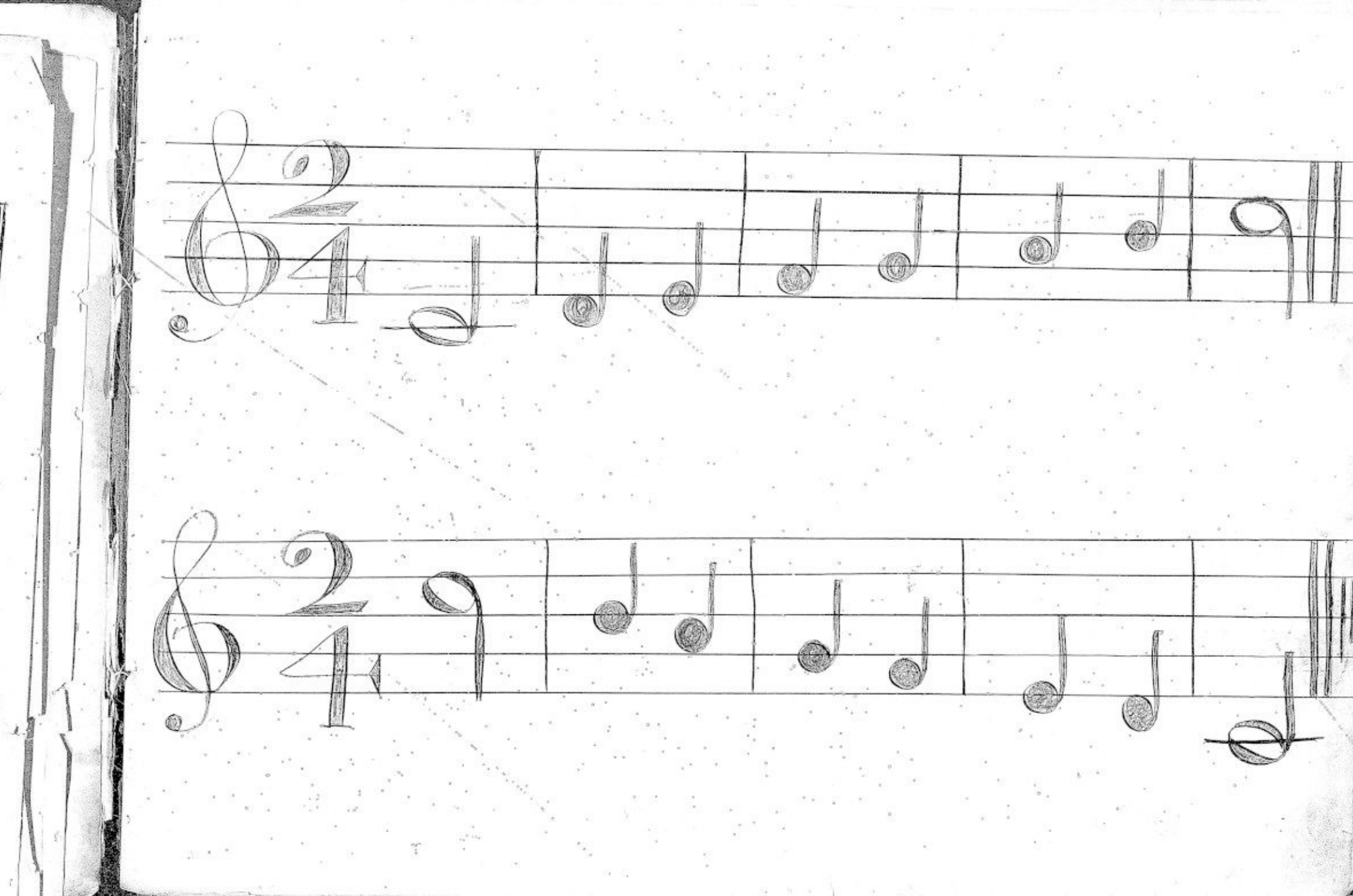
Treble
or
First Position

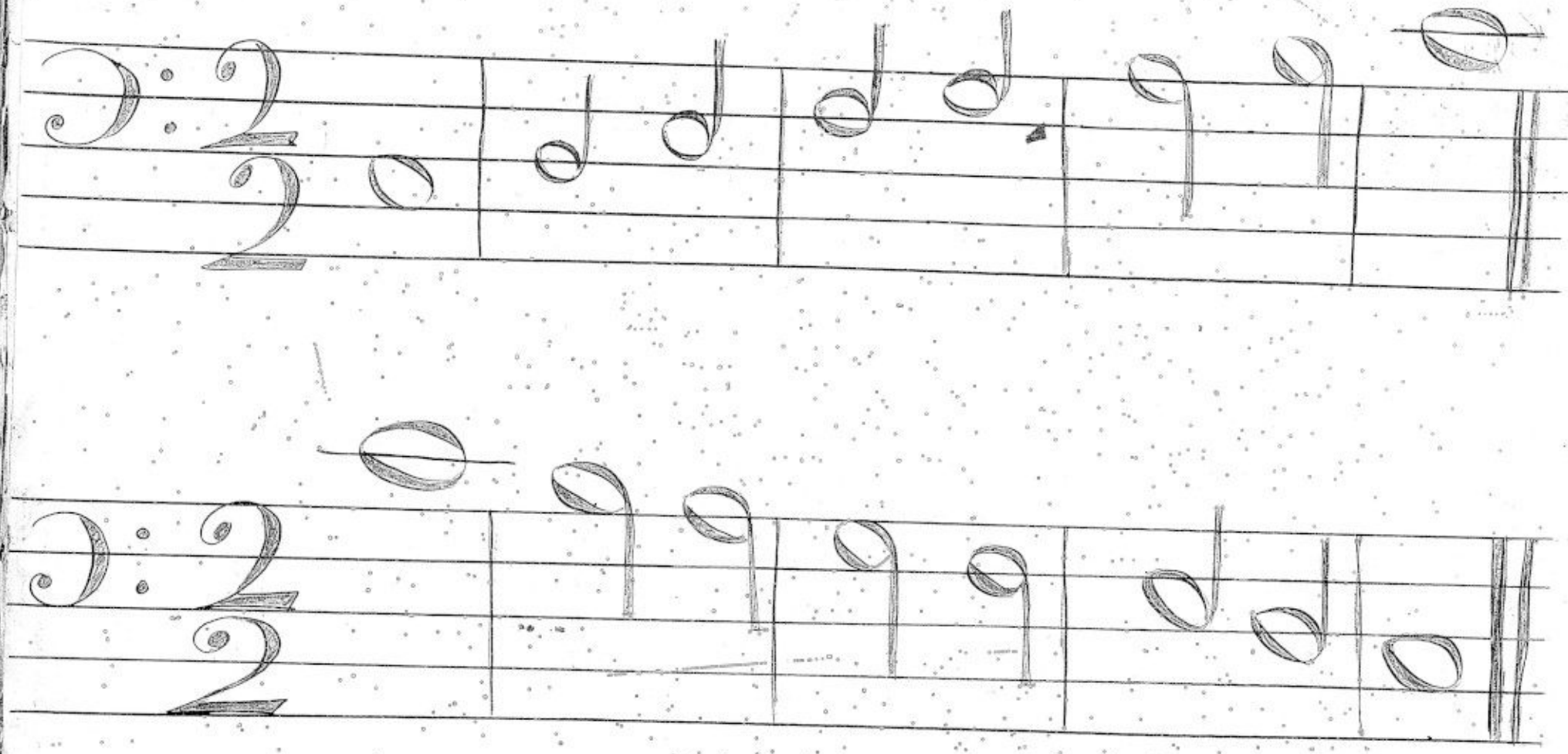


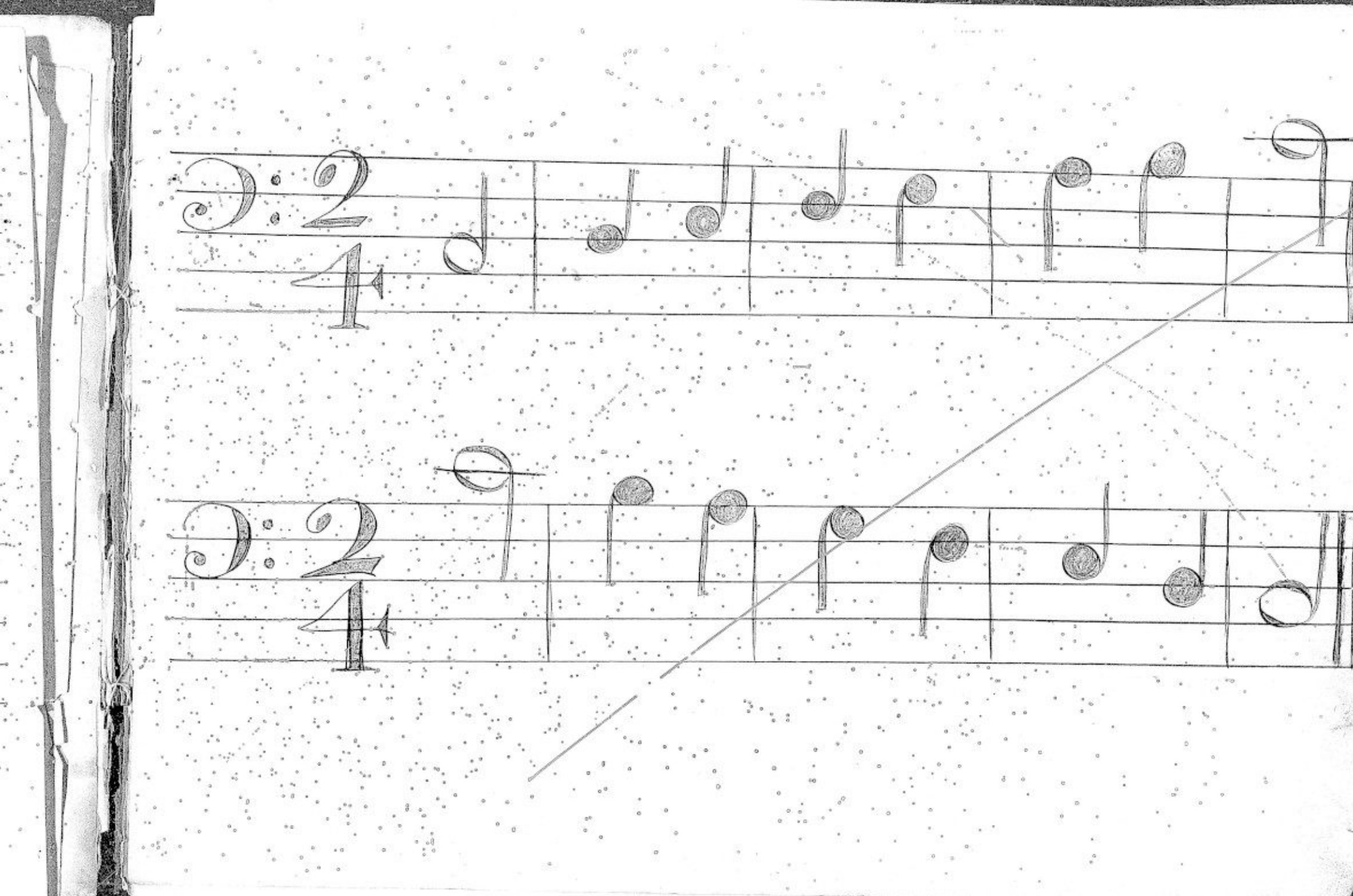
Base
or
Second Position


DO RE MI FA SOL LA SI DO RE MI FA SOL LA
FA SOL LA SI DO RE MI FA SOL LA SI DO

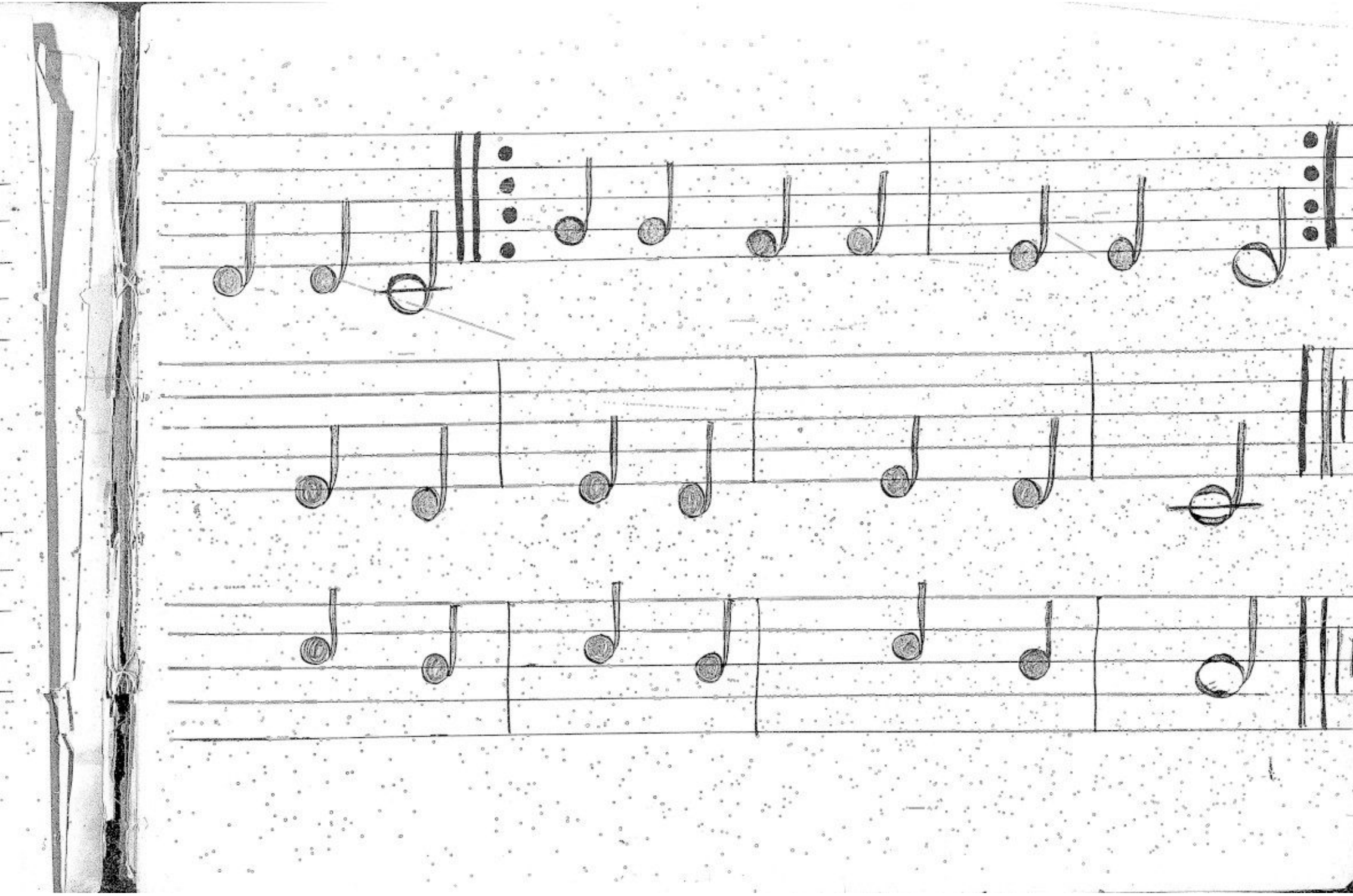












Various Styles

SLUR

PAUSE



ppp p

loud - ly

No. 12

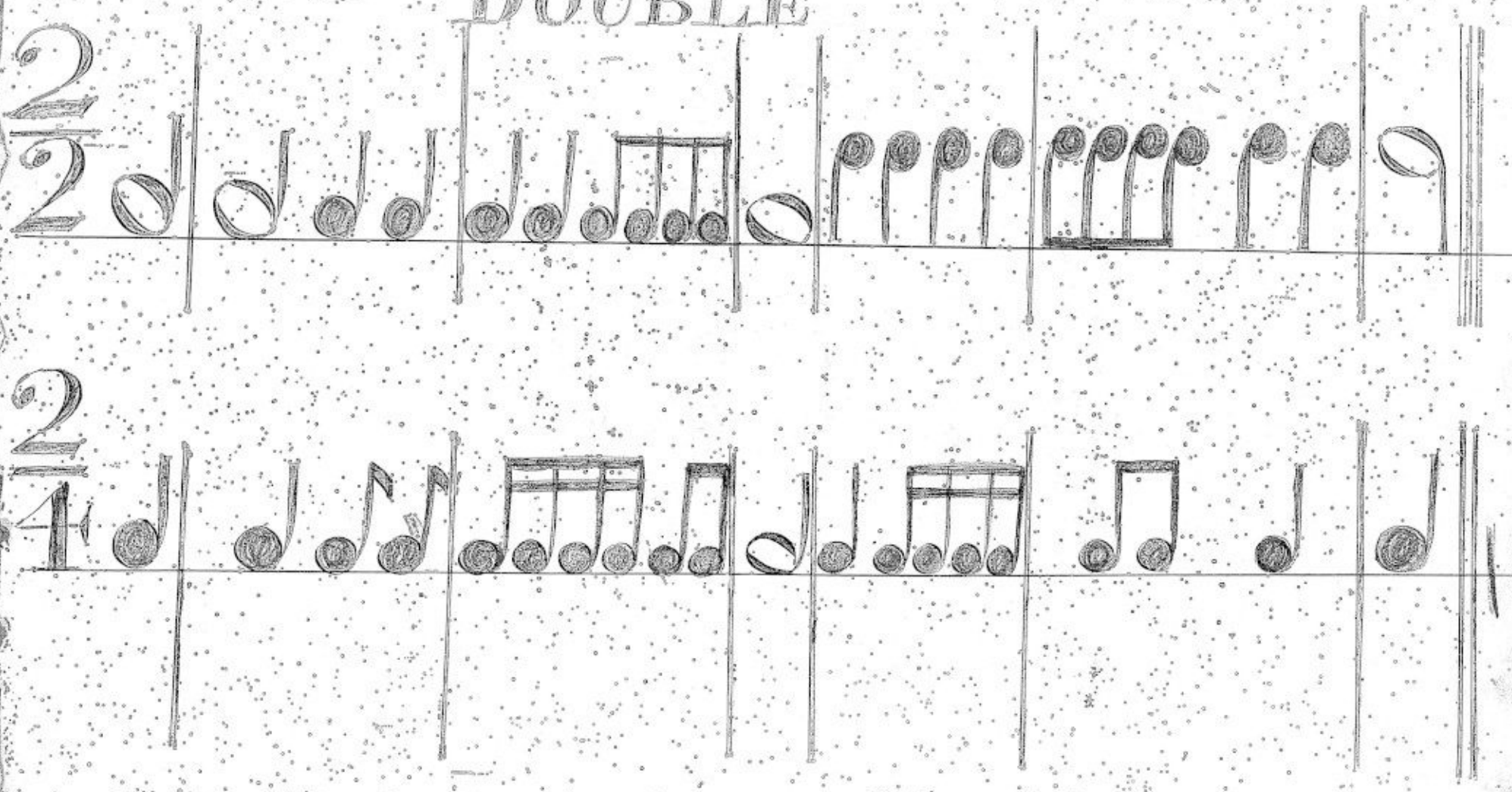
Table

Varieties of Measure to Sextuple Triplets

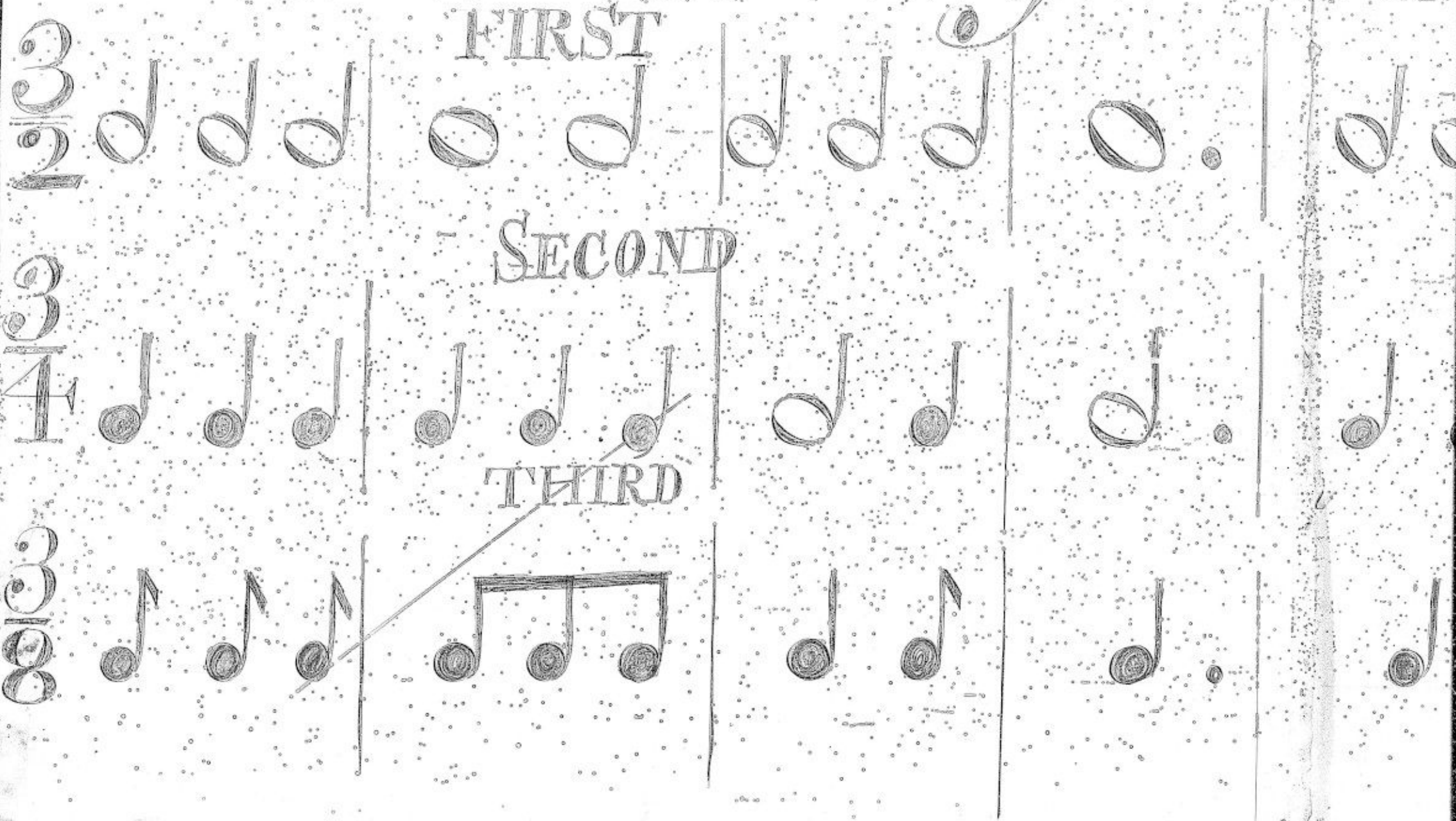
8
7
6
5
4
3
2
1
C
B
A
G
F
E
D
C
8
7
6
5
4
3
2
1
F
E
D
C
B♭
A
G
F

Measures with Related Notes

DOUBLE



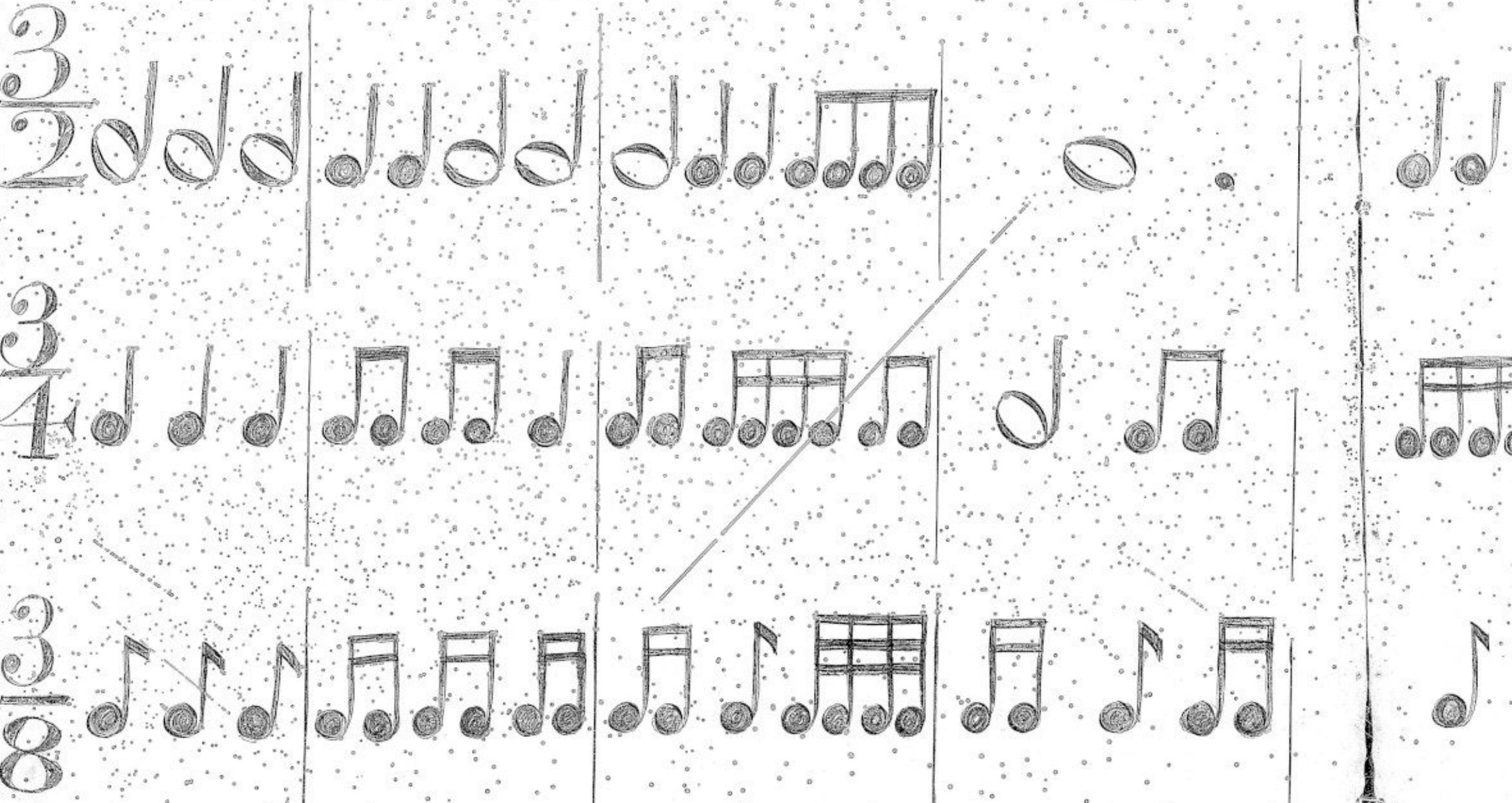
Three Varieties of



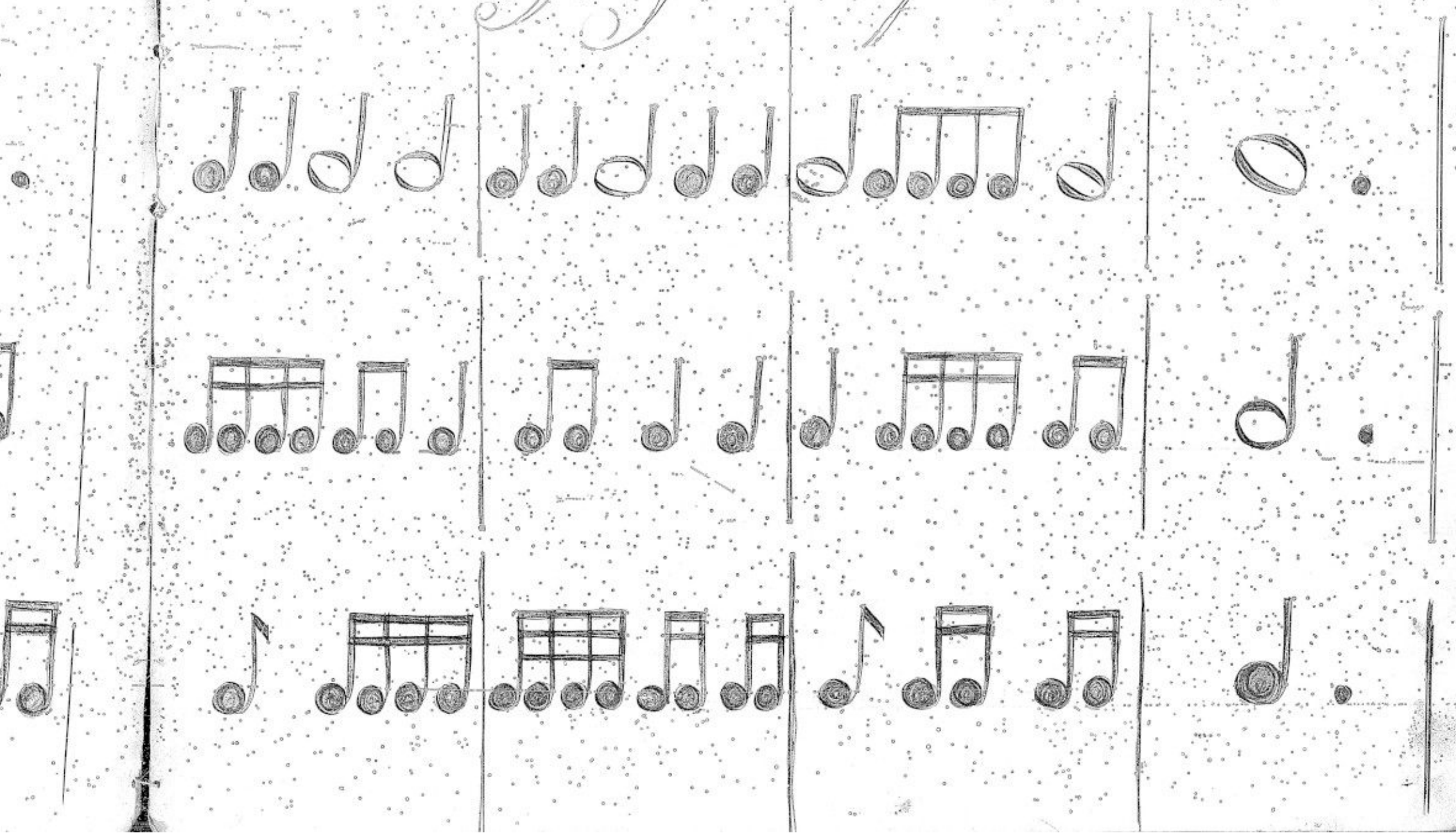
Triple Measure.



Related Notes in each



Variety of Triple Measure



Two Varieties of Q

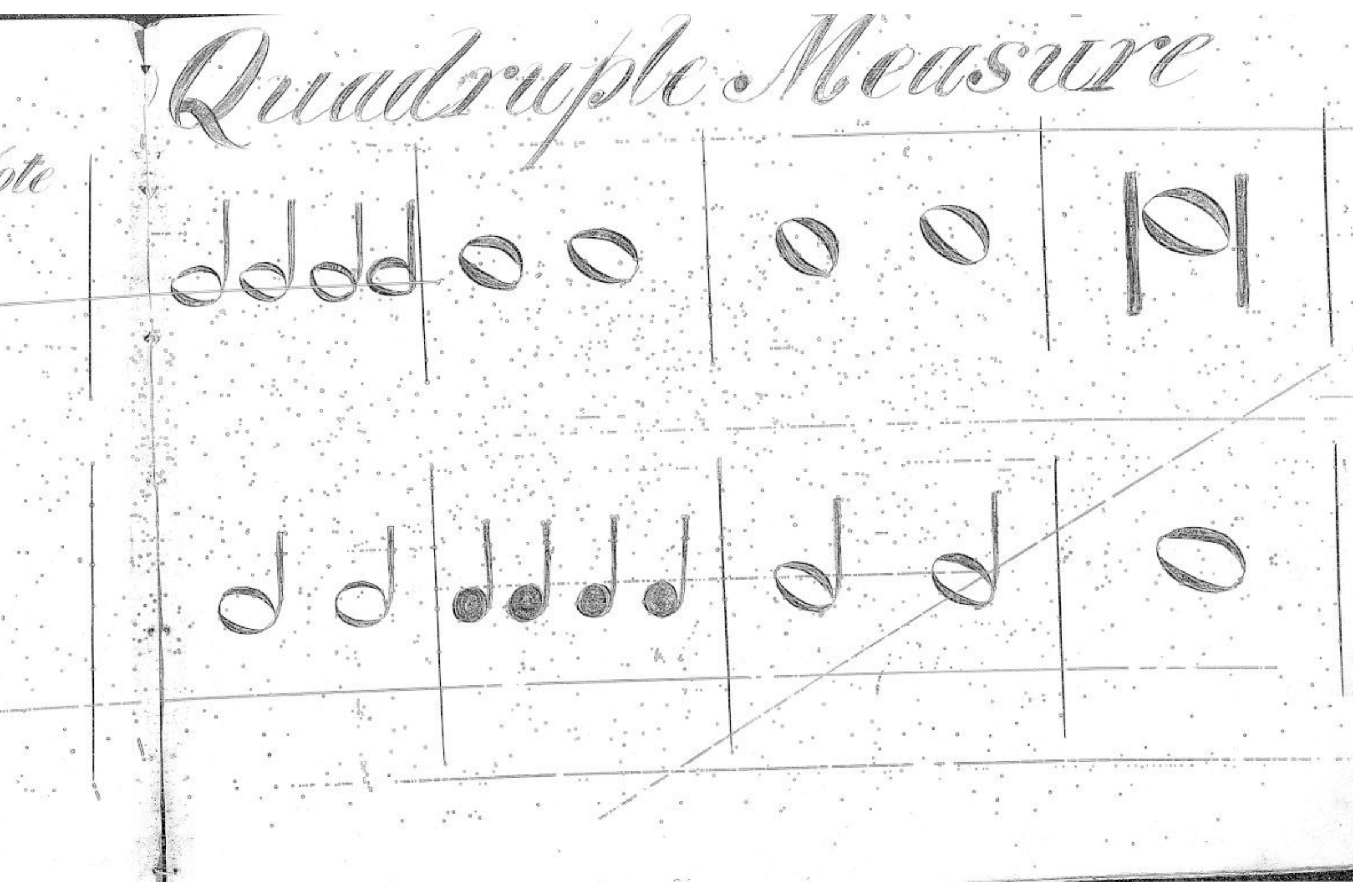
FIRST Double Note



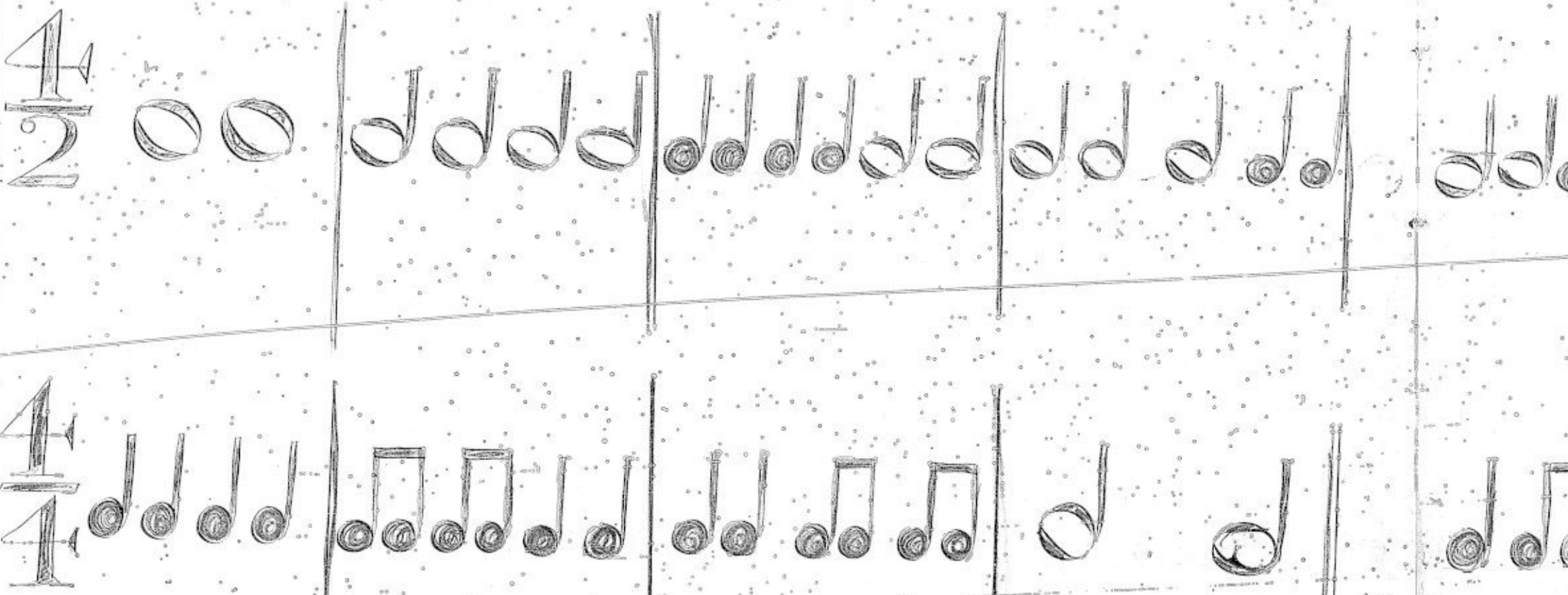
SECOND



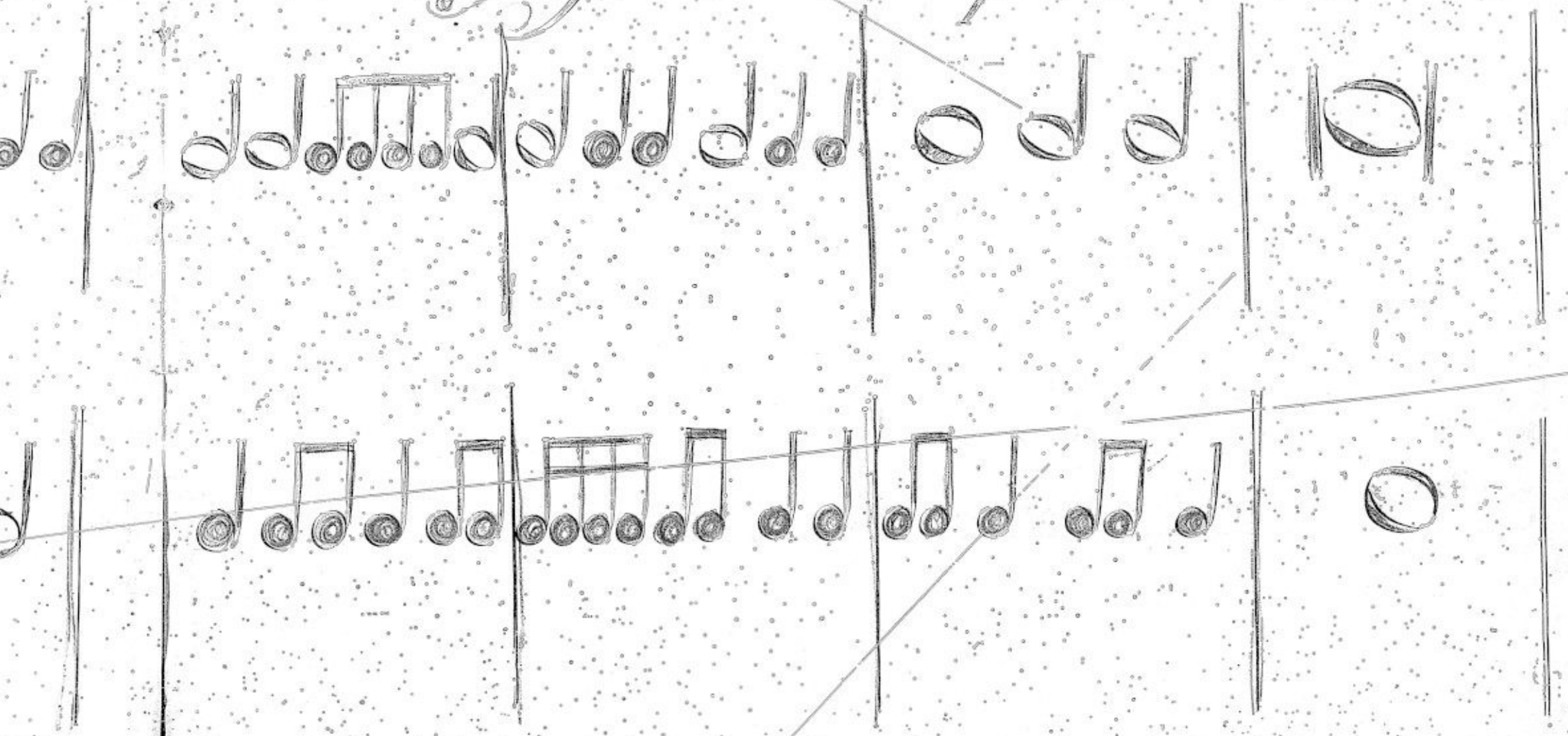
Quadruple Measure



Related Notes in each Va



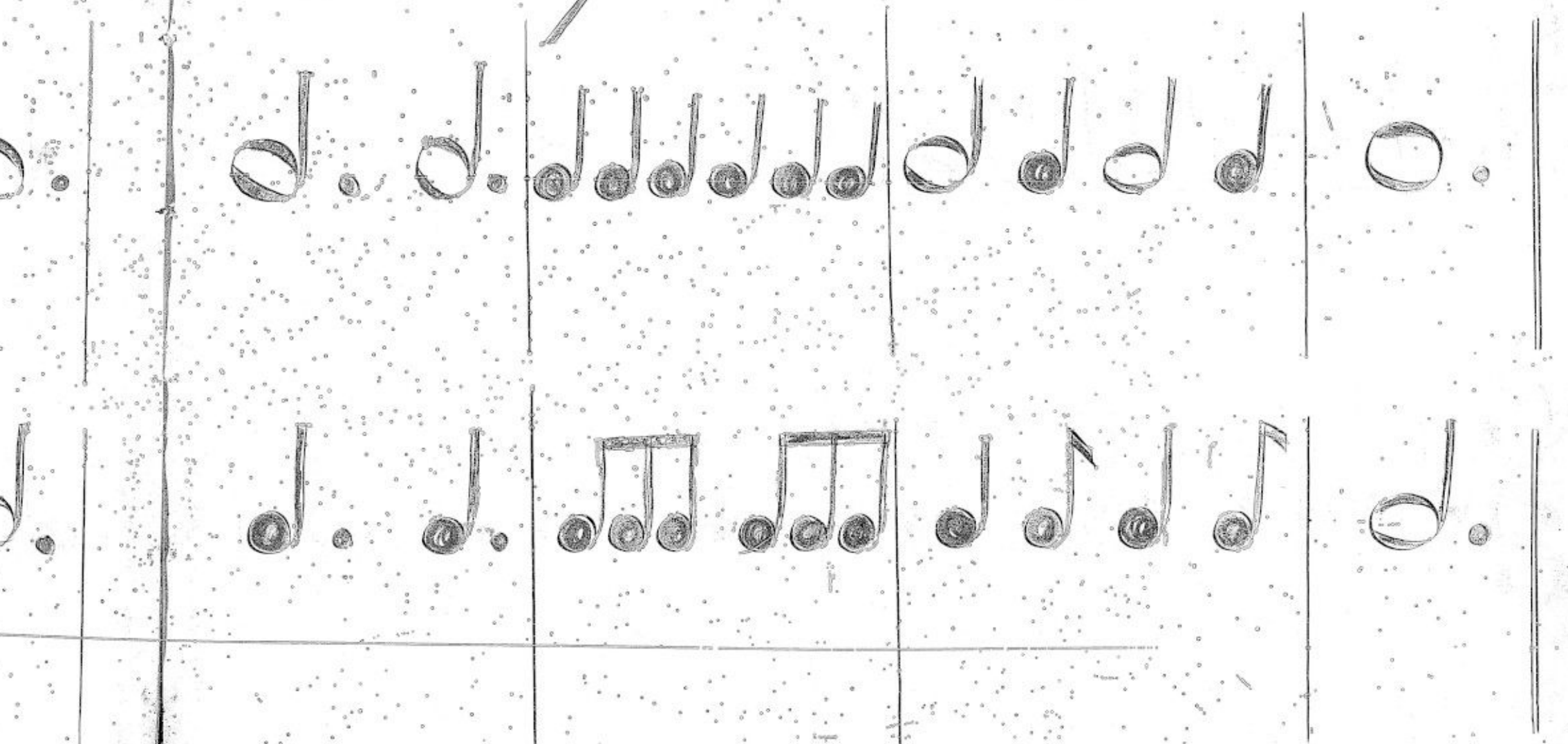
A Variety of Quadruple Measure

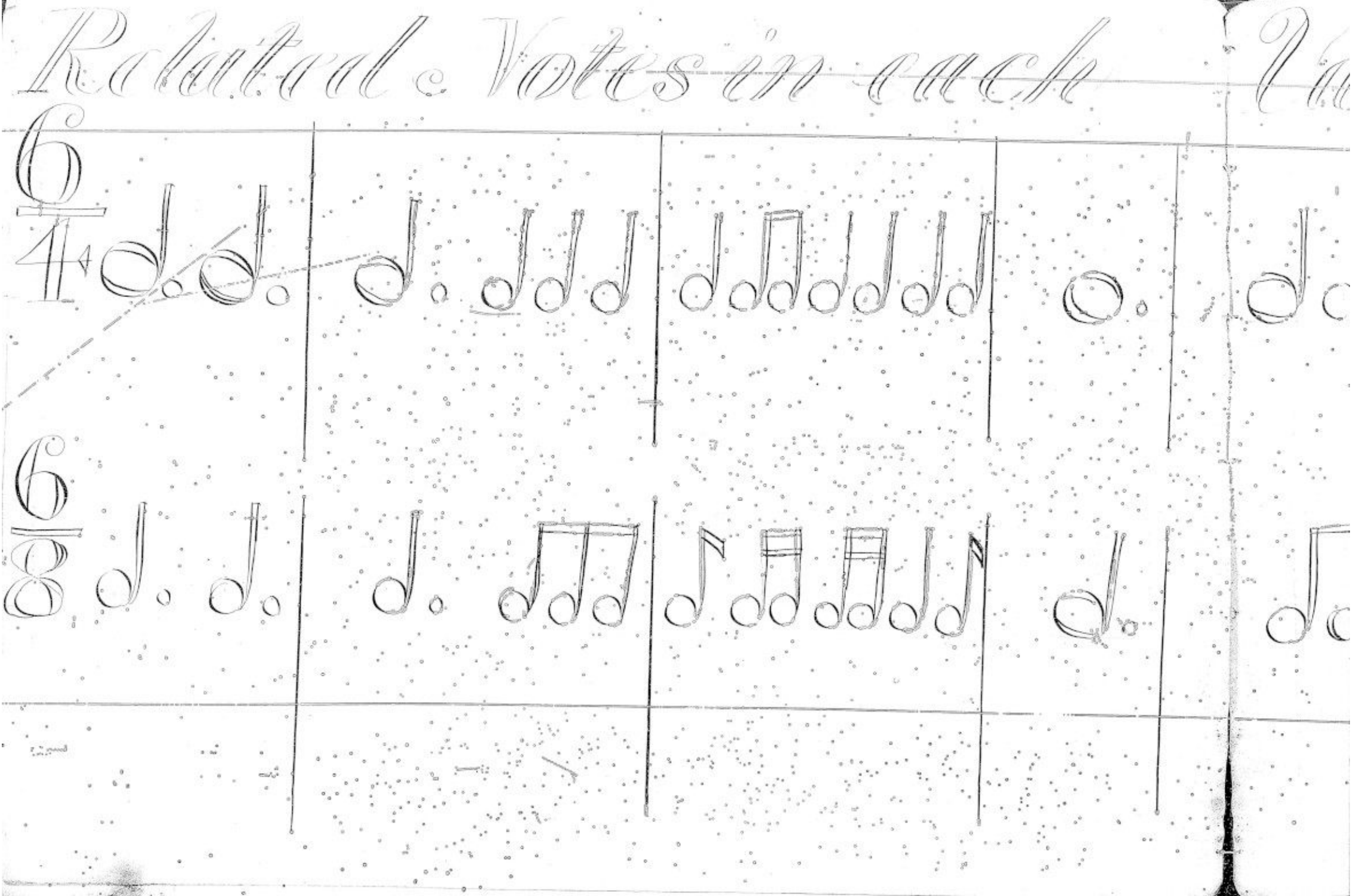


Two Varieties of Se

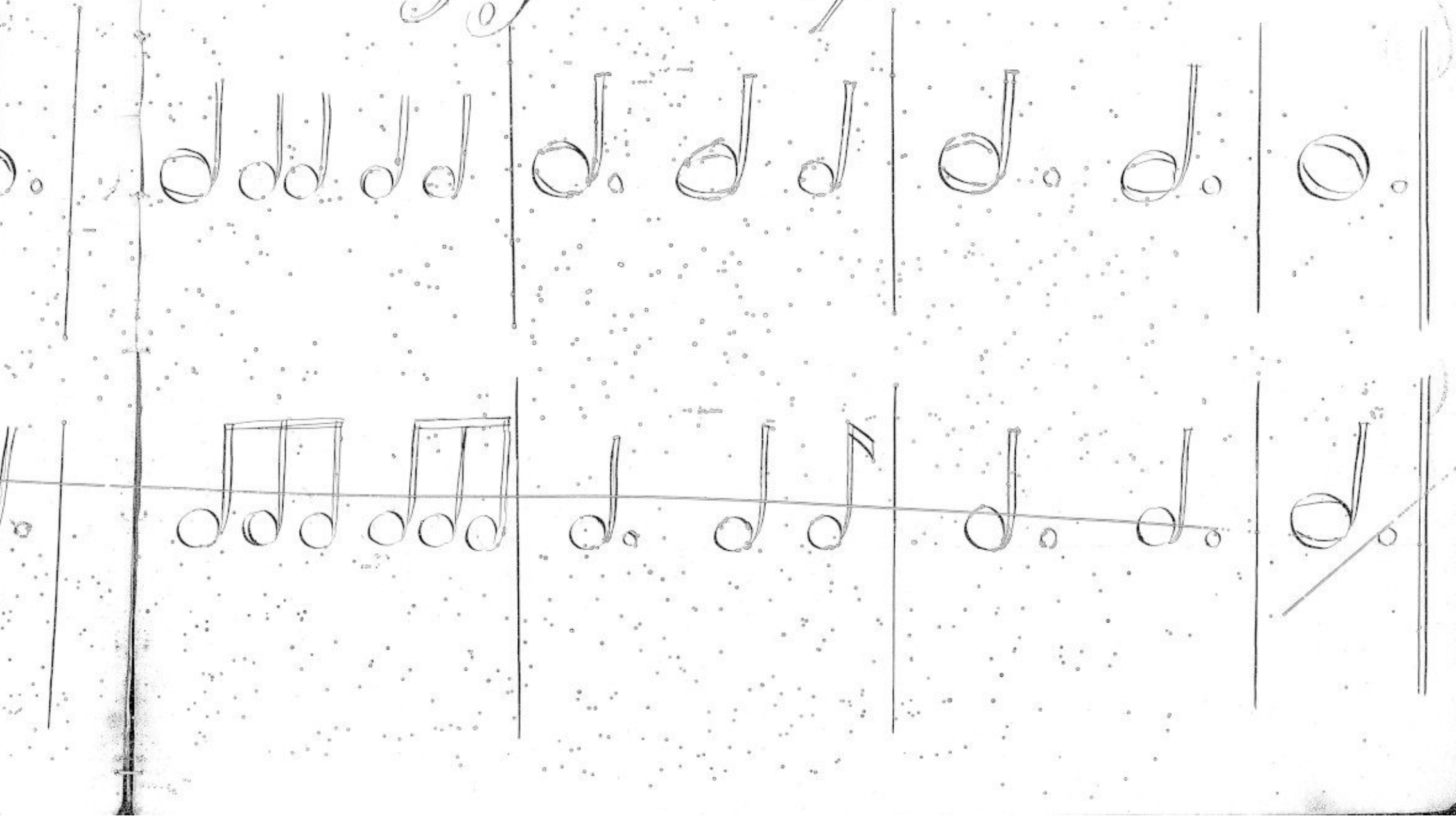


Sextuple Mesure

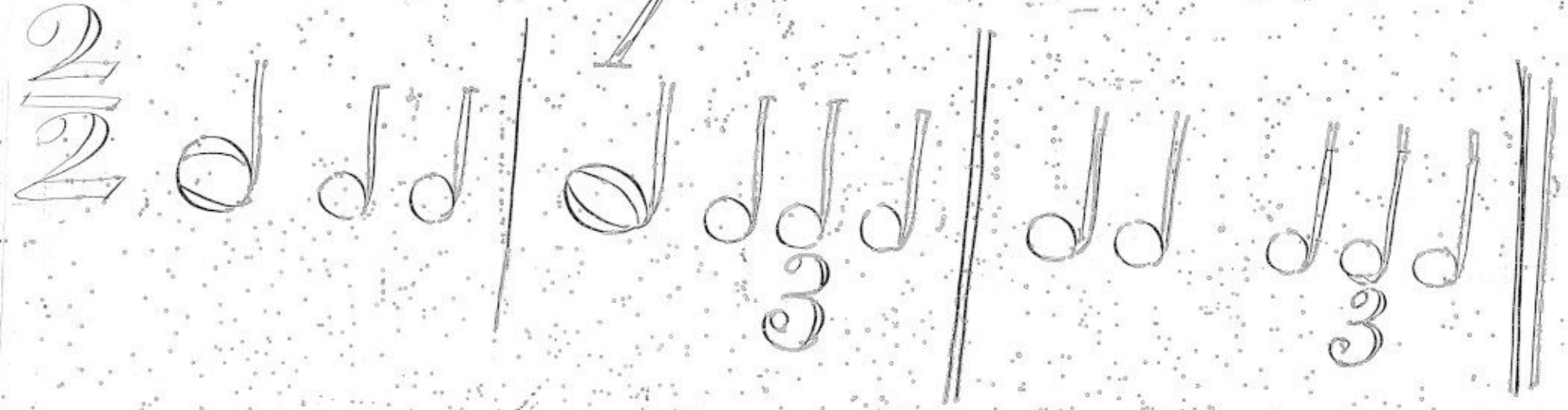


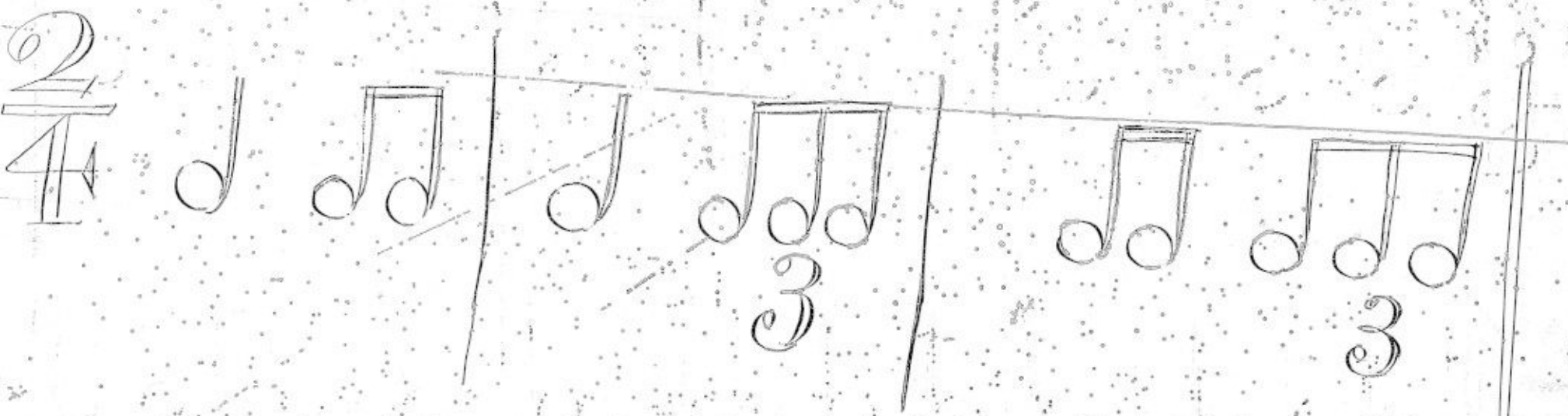


Variety of Sextuple Measure



Triplets





3/2

3/4

3/8

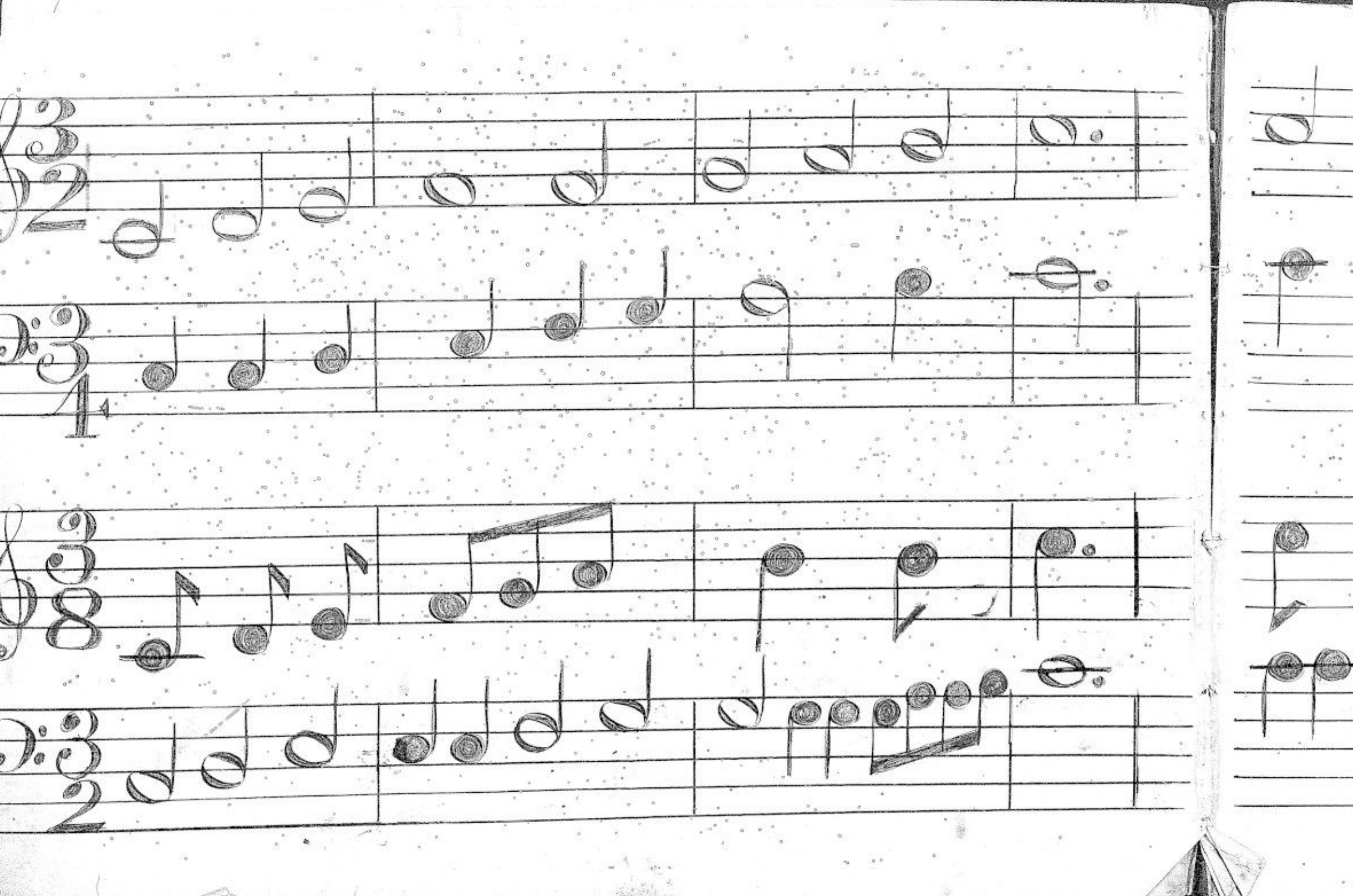
4/4

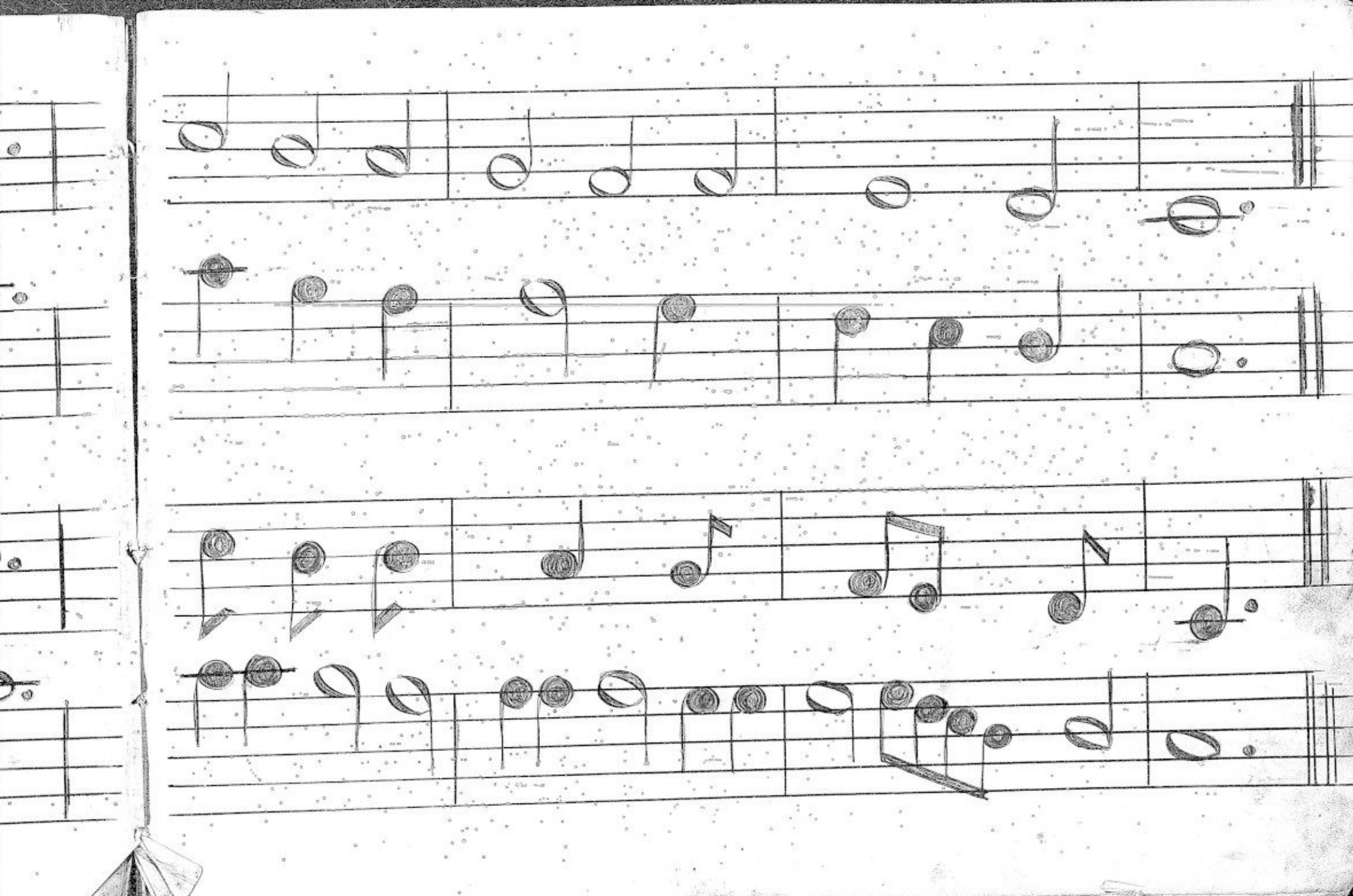
3
2
3
3
3
4
3
3
3
8
3
3
4
4
3
3

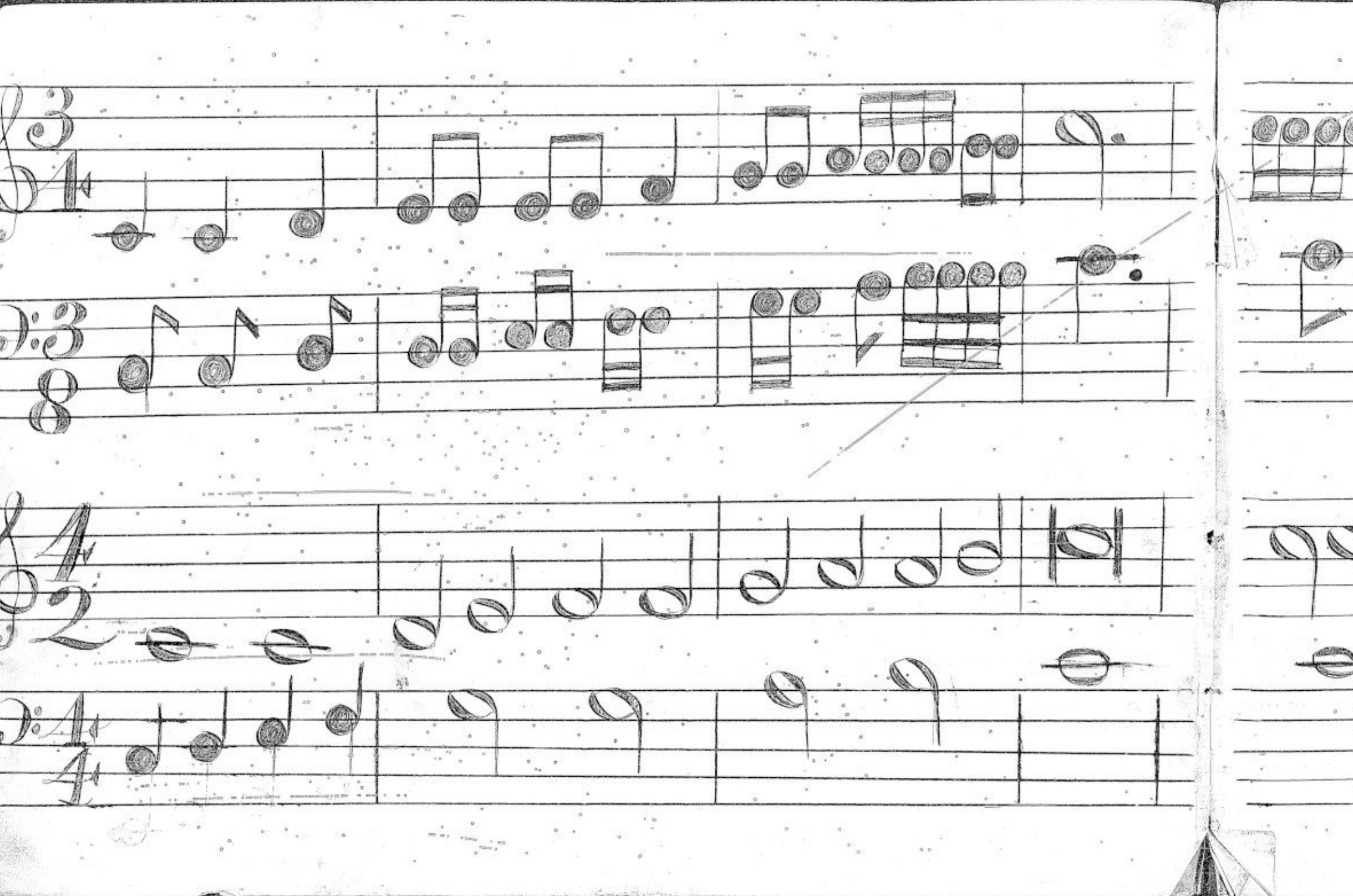


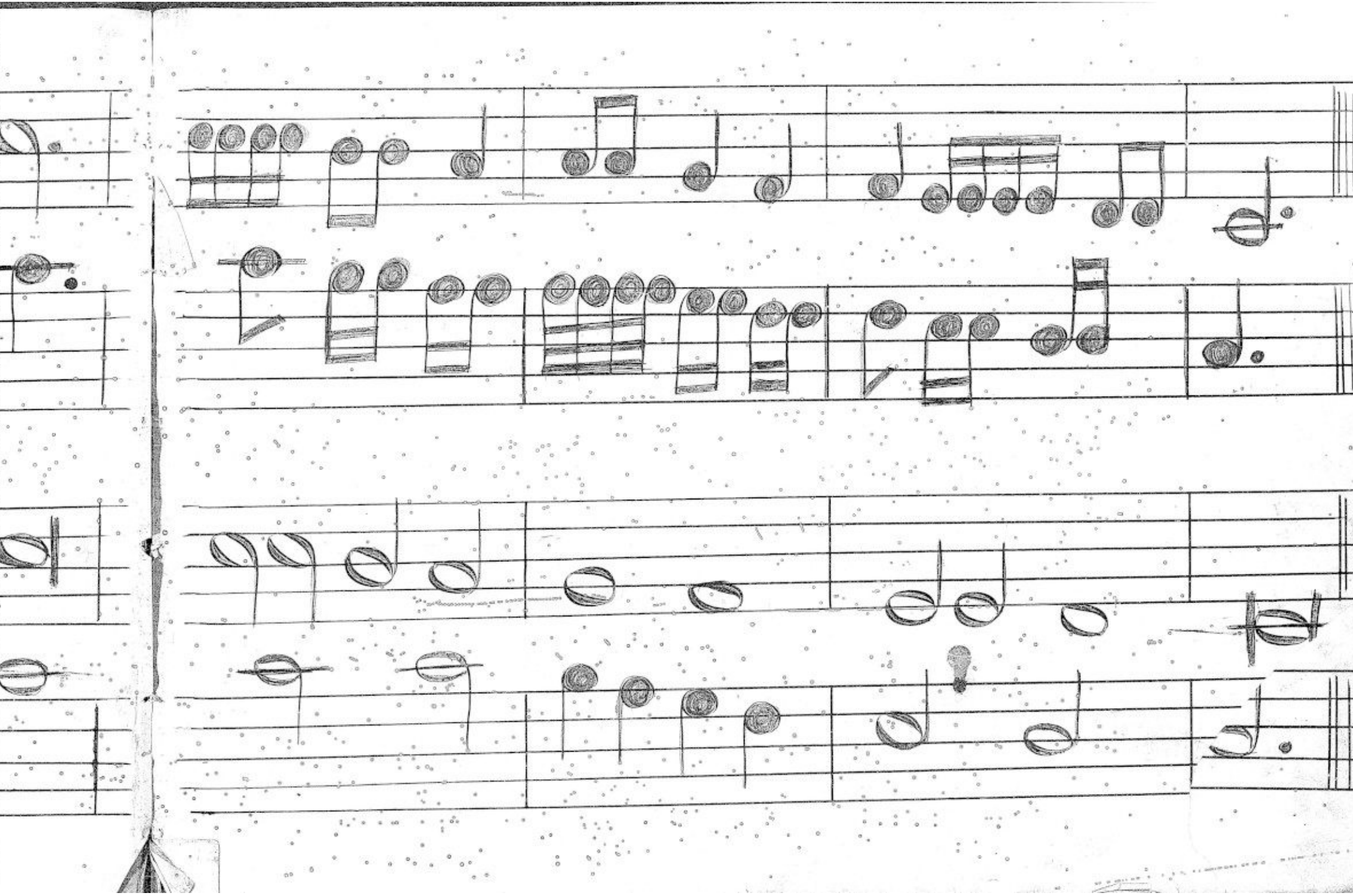

№ 2
Melody
Scales in Measures. Triplets,
To Rests, in Triple Measure
To follow № 2 Time

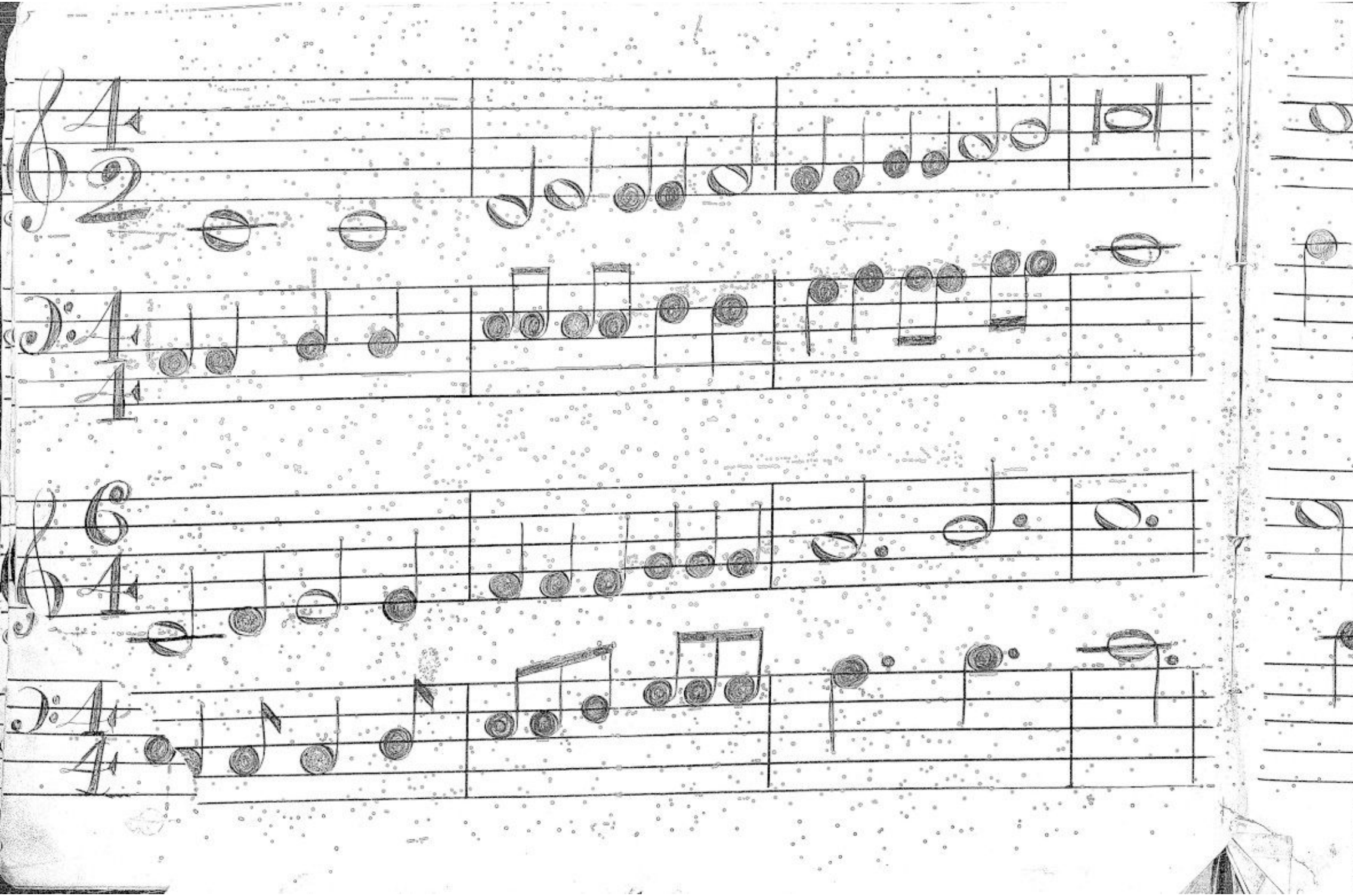




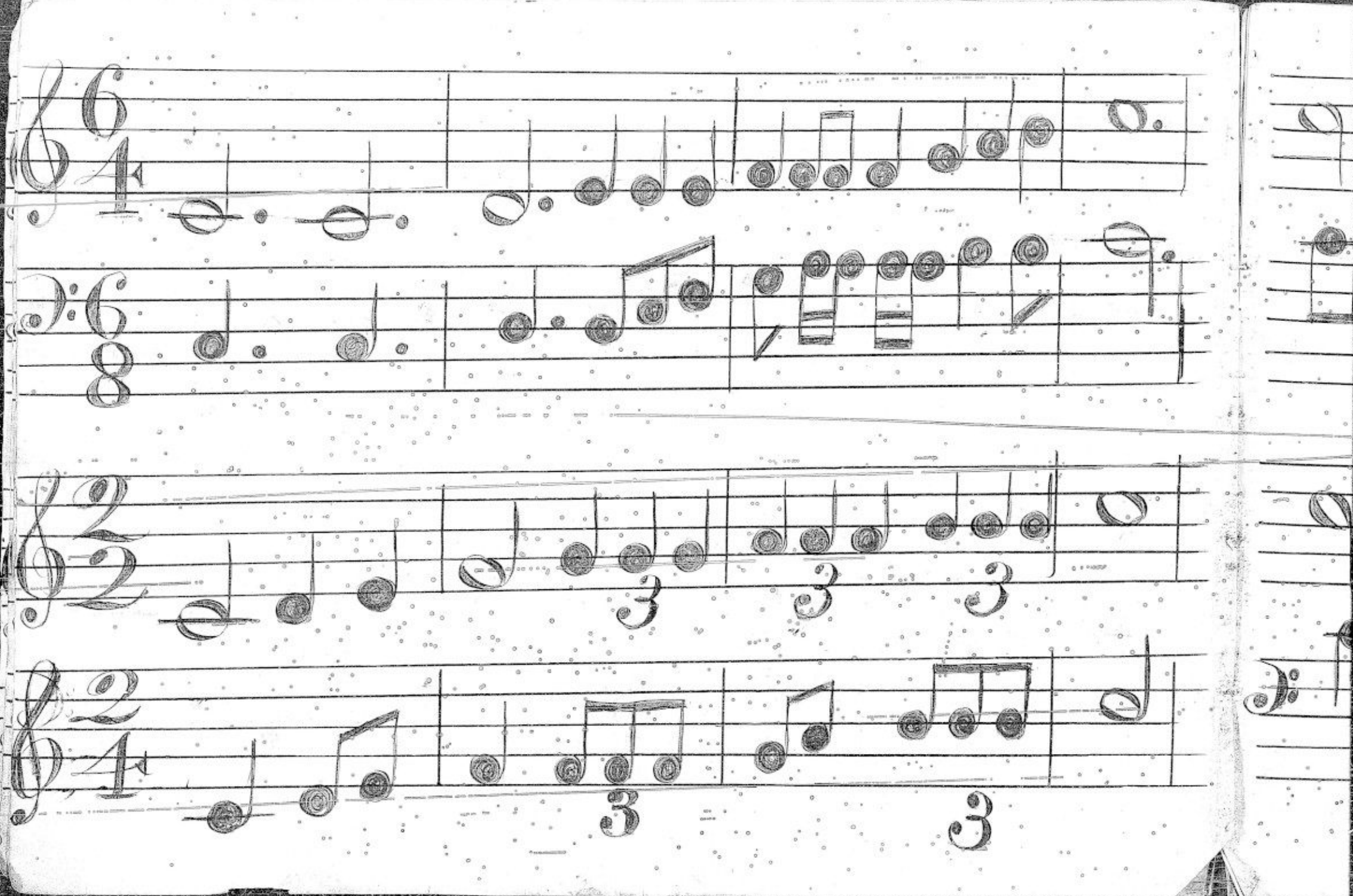




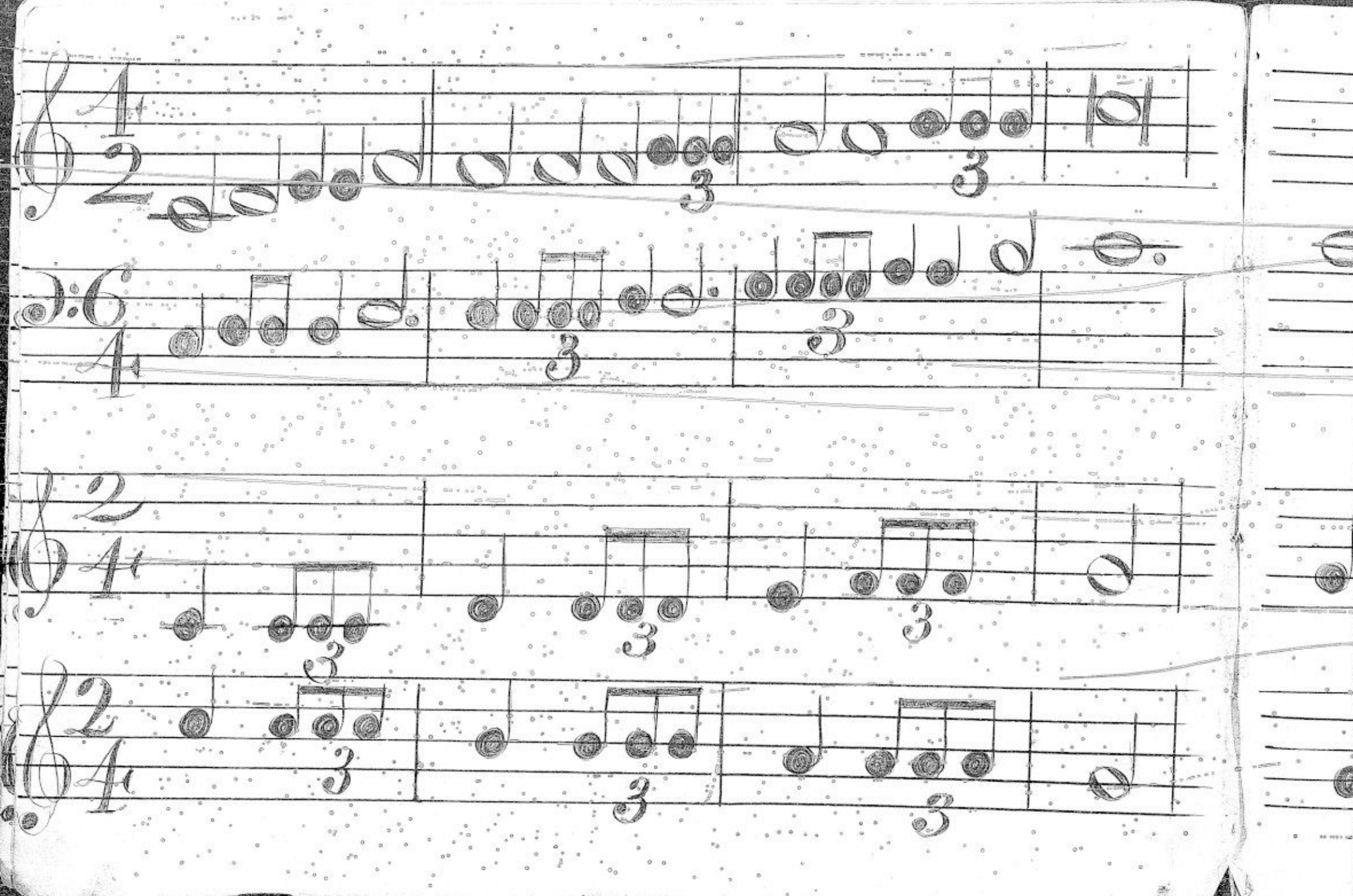


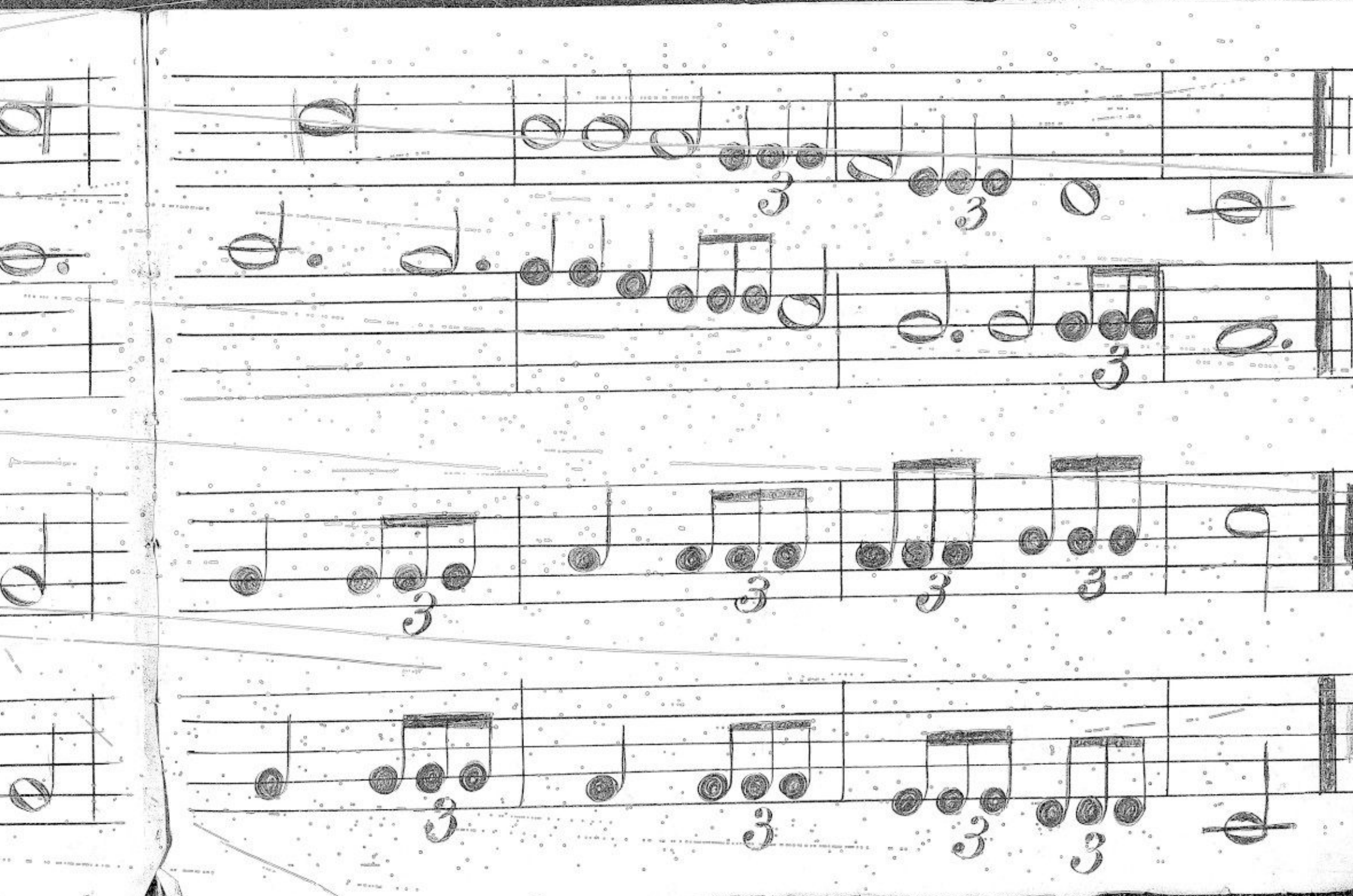


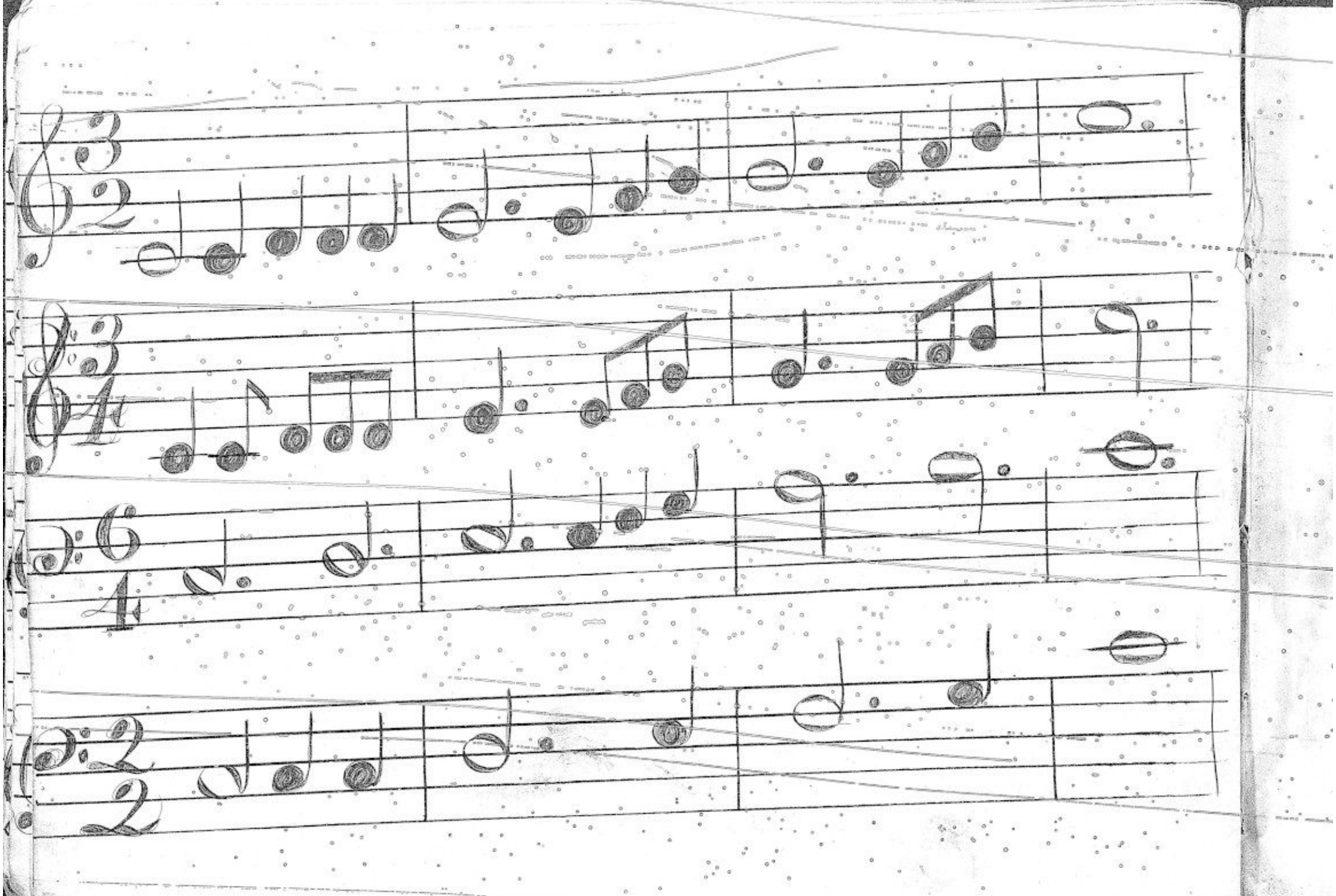


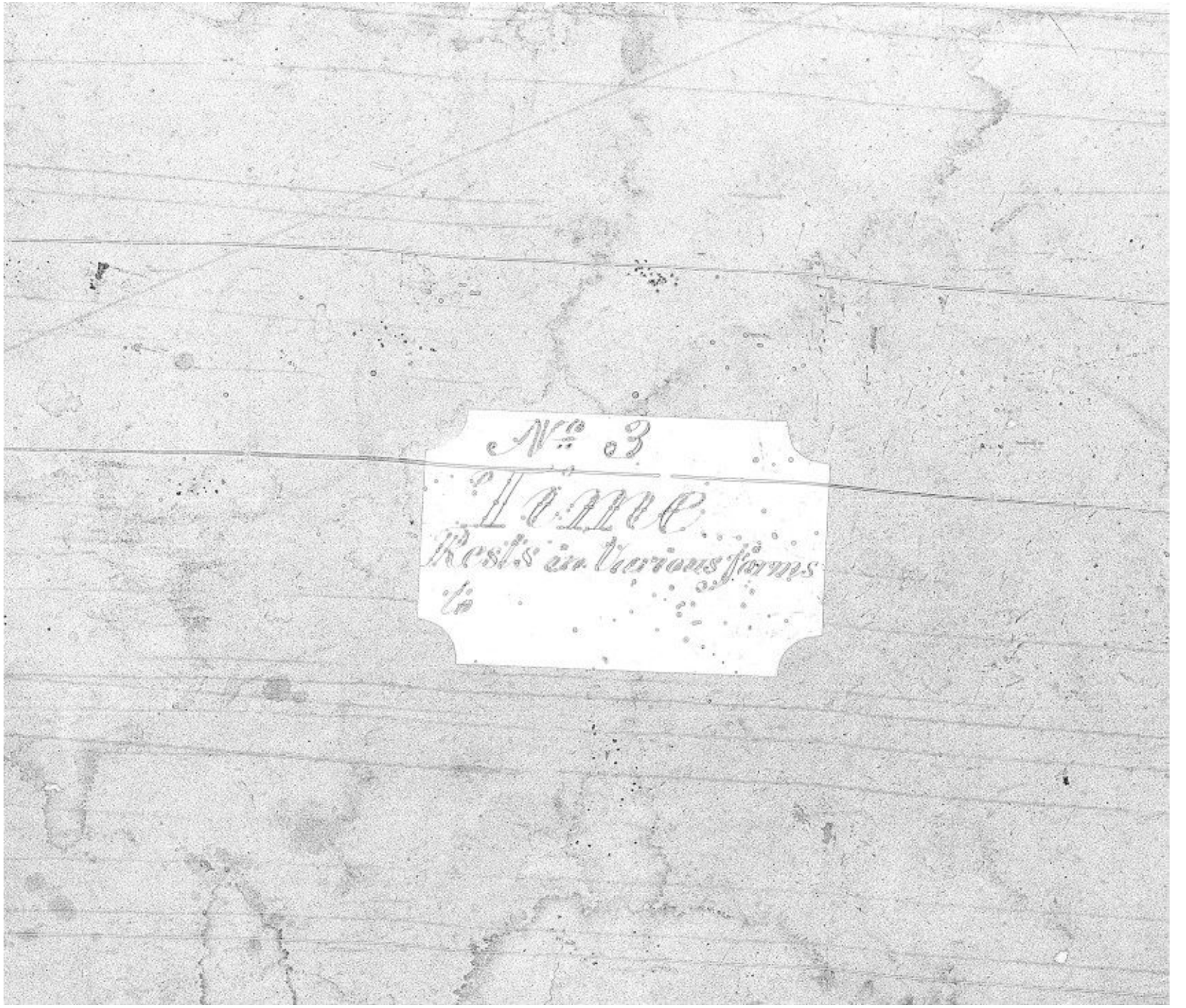


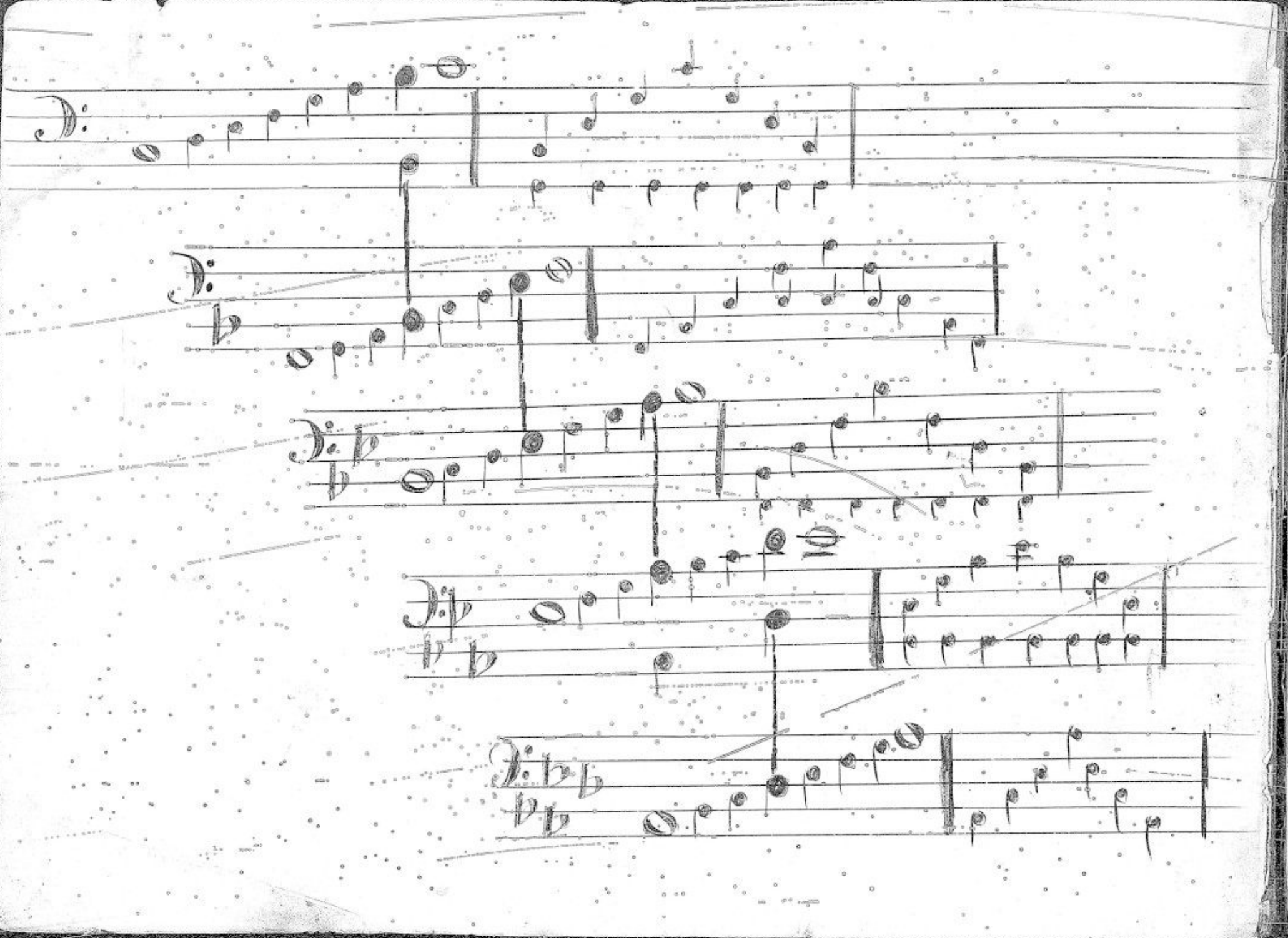









No 3
Tone
Rests in various forms



The Names and Uses of RESTS

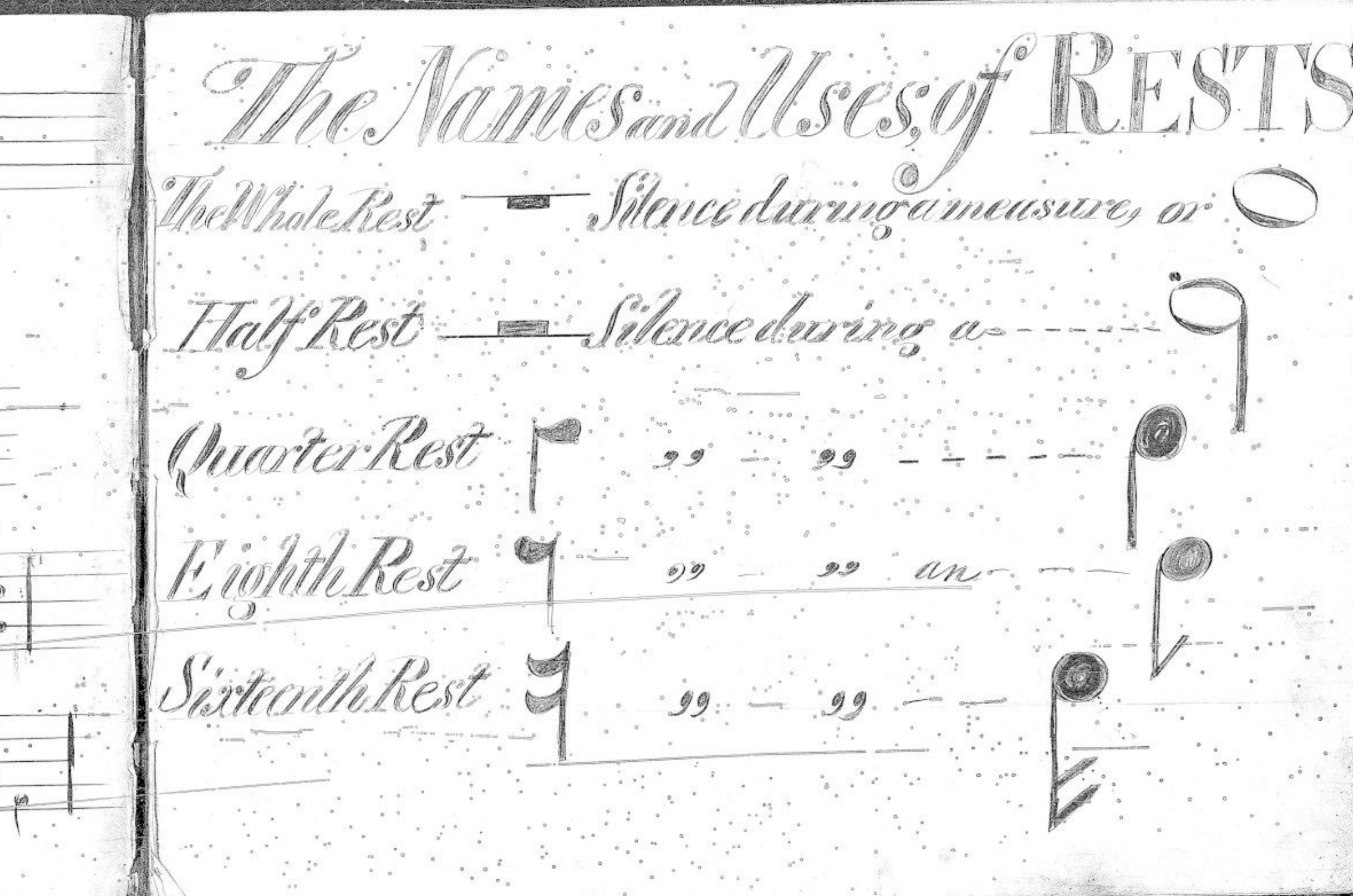
The Whole Rest — Silence during a measure, or

Half Rest — Silence during a

Quarter Rest

Eighth Rest

Sixteenth Rest

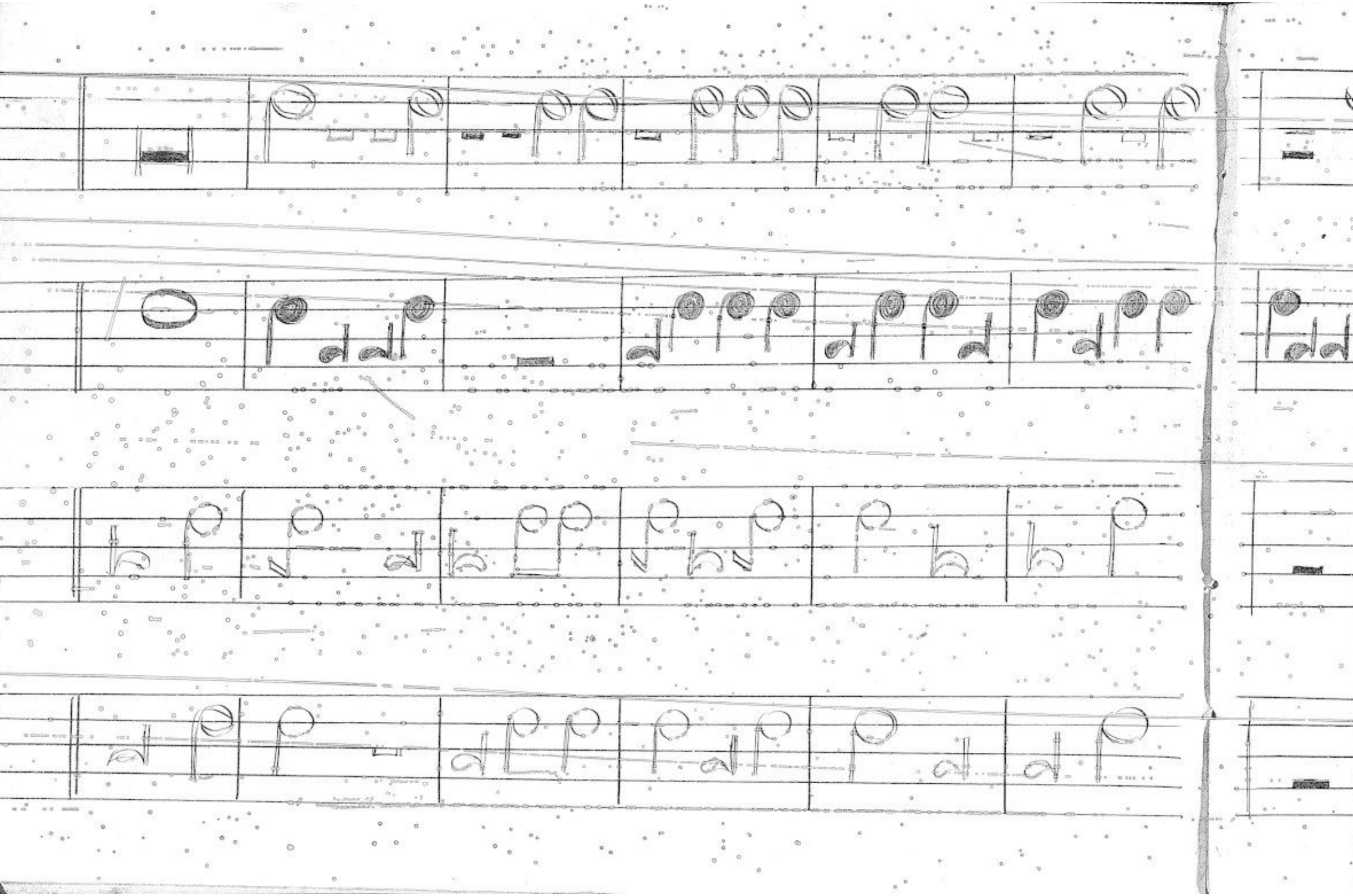


Practice with Rests in each

Variety of the Four Measures

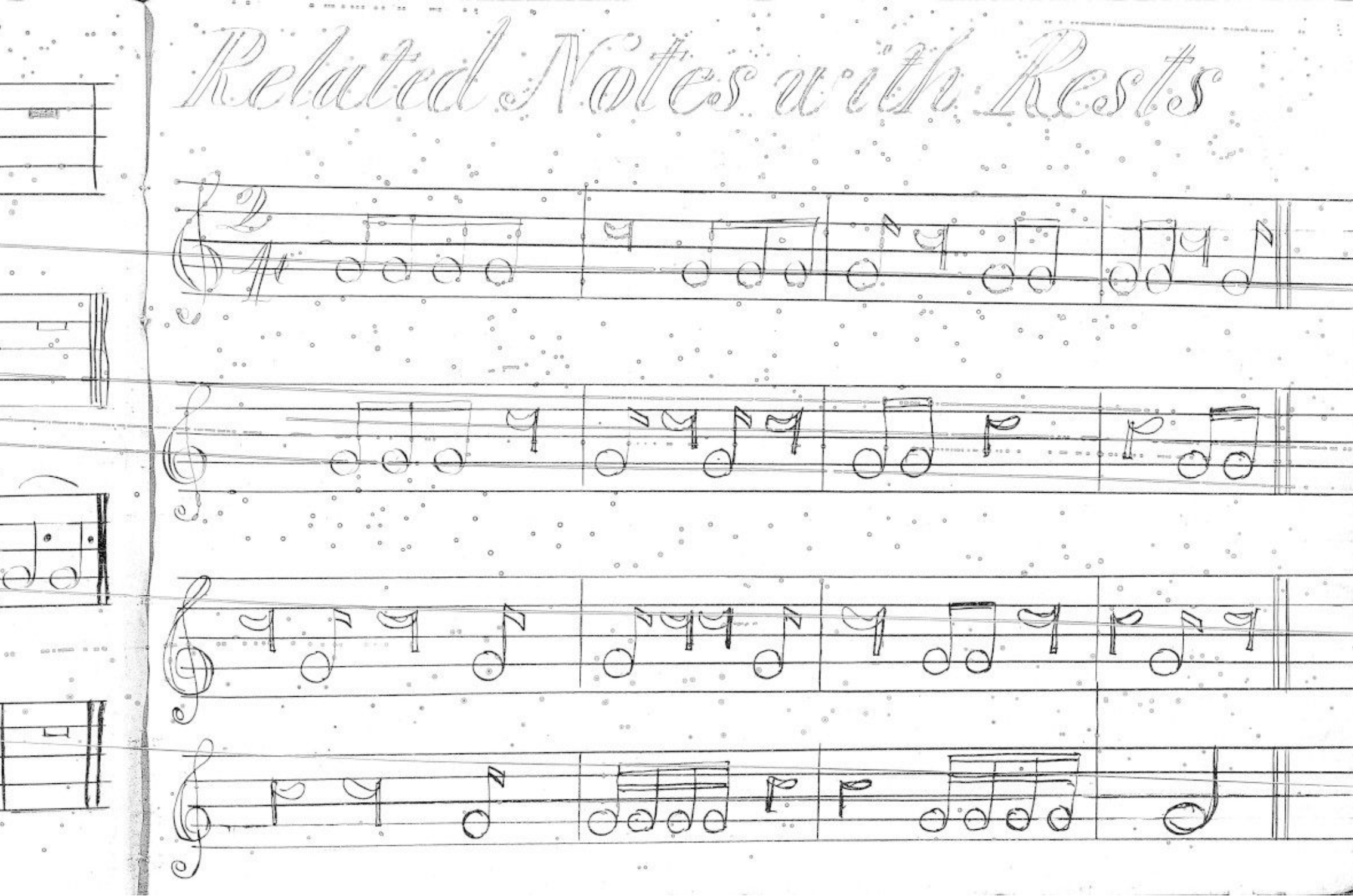




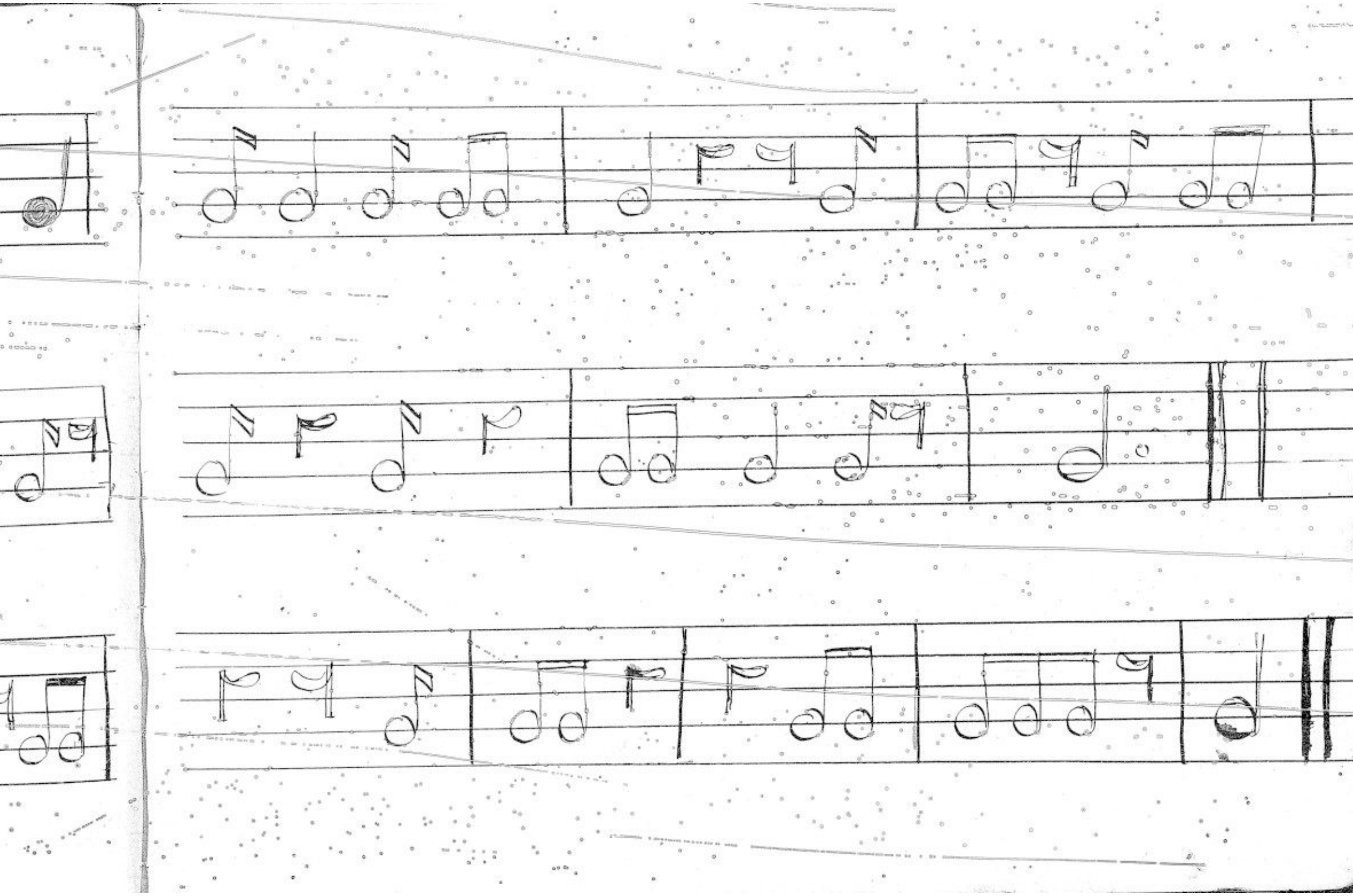




Related Notes with Rests



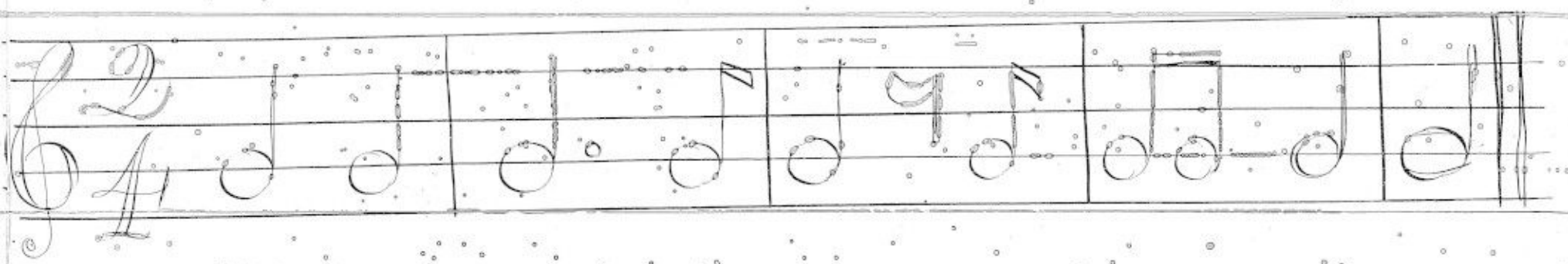


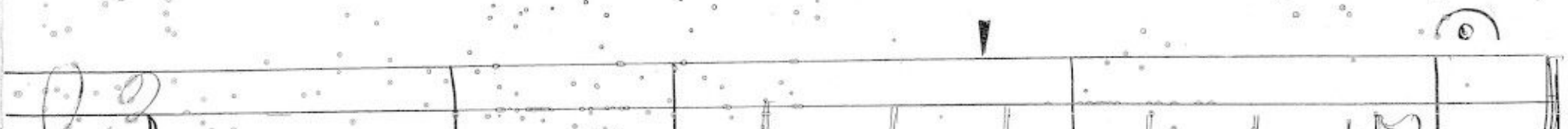






Dots, Rests, and other Marks






sostenuto

Grades of Time

Ten Grades

Adagio is Slow

Larghetto " Rather Slow

Moderato " Moderate

Andante " Gentle and Distinct

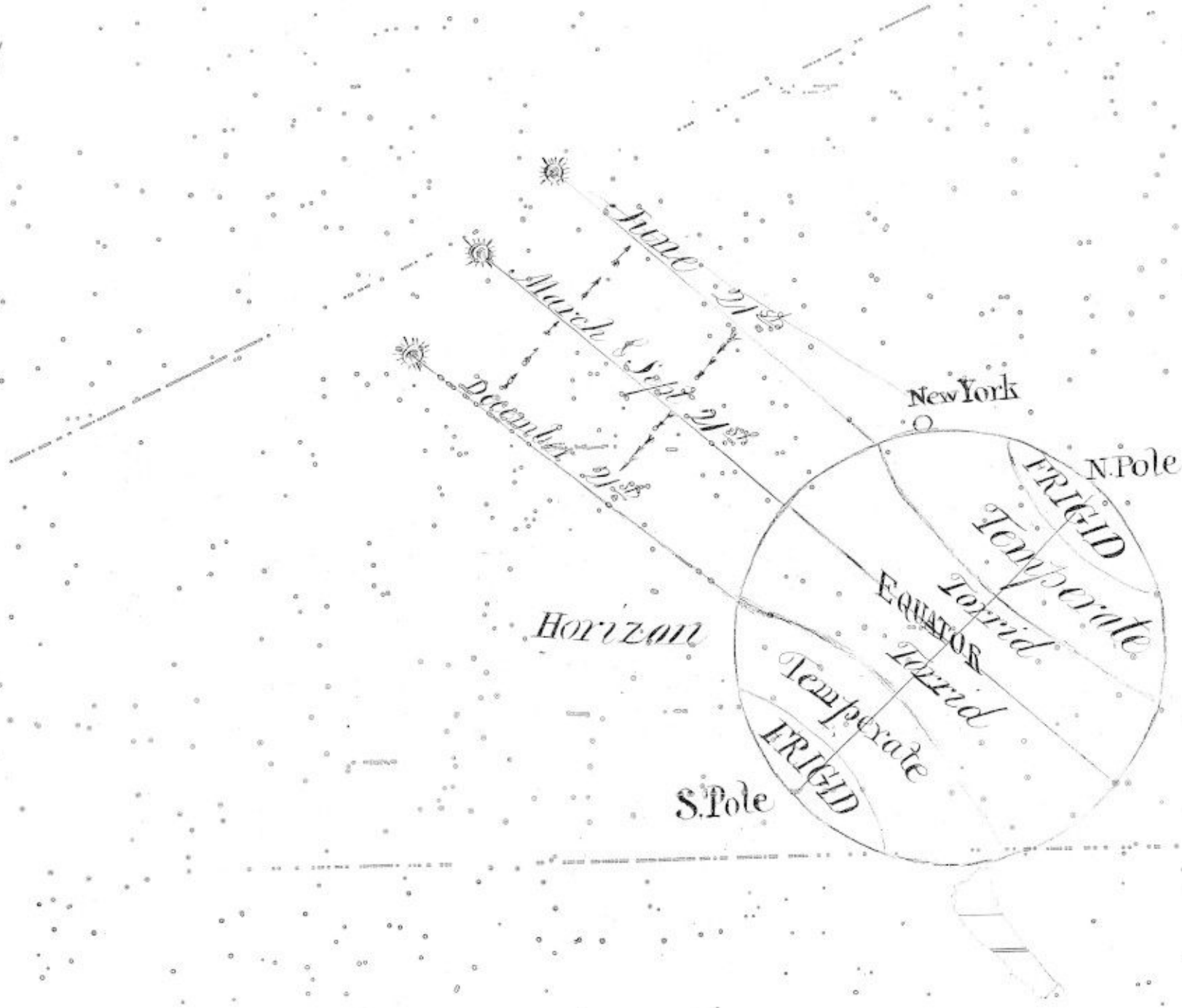
Andantino " Faster than Andante

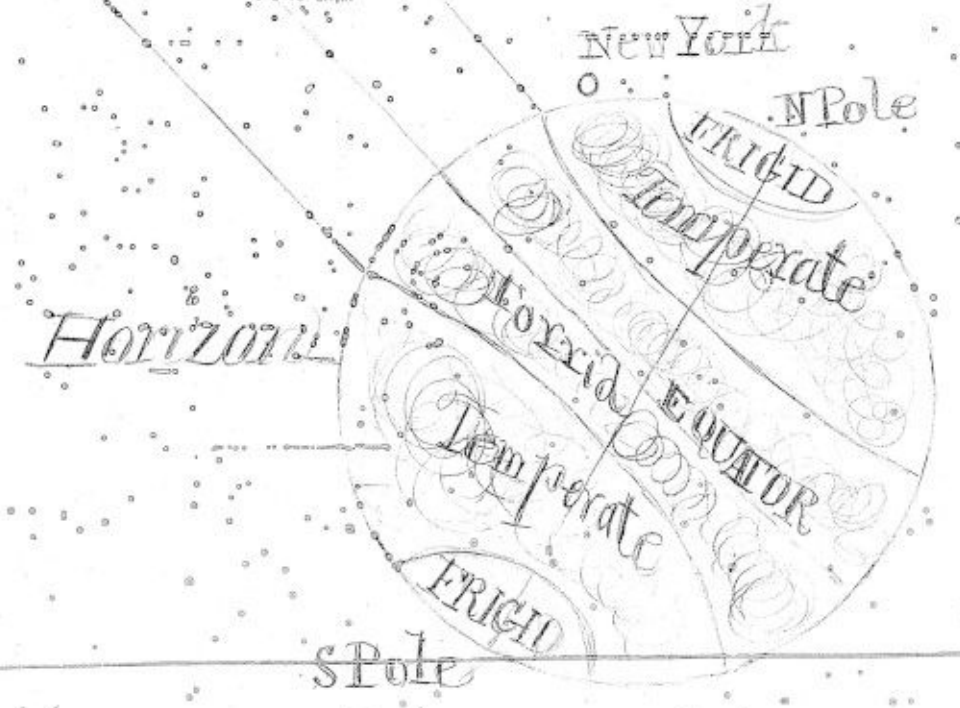
Allegretto " A little Quick

Allegro " Brisk, Lively

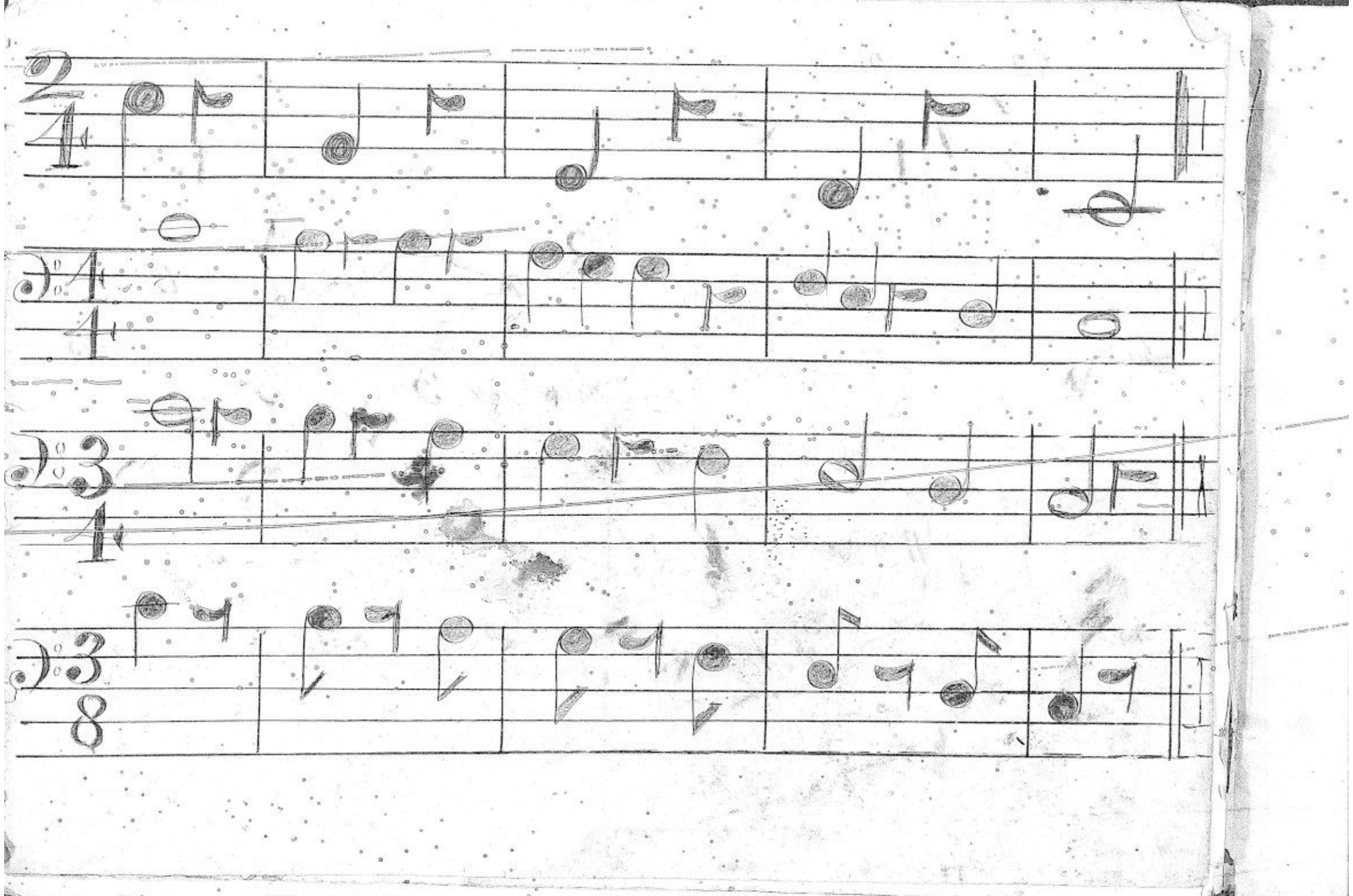
Presto " Very Quick

Prestissimo " Double Quick


June 21st
March & Sept 21st
December 21st
New York
N. Pole
FRIGID
Temperate
Torrid
EQUATOR
Torrid
Temperate
FRIGID
S. Pole
Horizon


New York
N Pole
FRIGID
Temperate
Torrid
EQUATOR
Temperate
FRIGID
S Pole
Horizon


82
80
78
76
74
72
45
43
CANADA
CANADA
WEST
NEW YORK
STATE

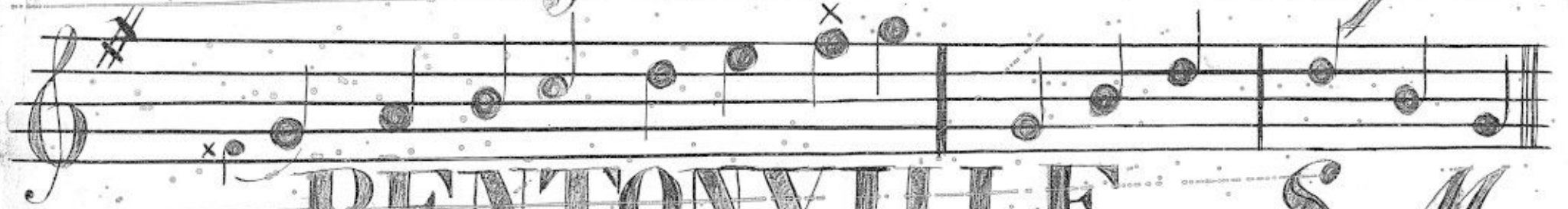



No. 3.
Melody
Scales with Rests
To
To follow No 3 Time...

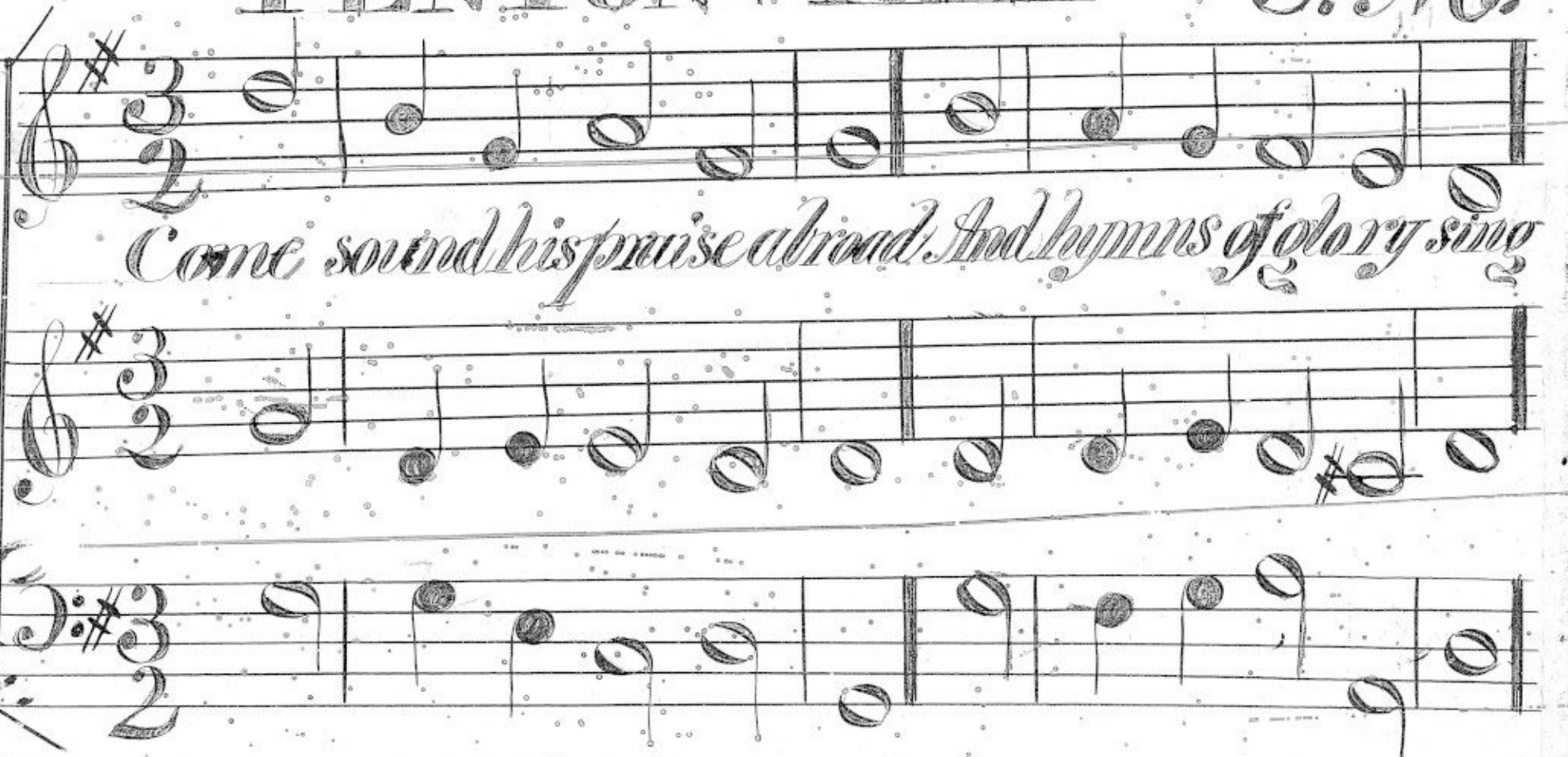

The various Major Scales in
G 5
8vo
Do
D
unison
A 5
8vo
E
8vo

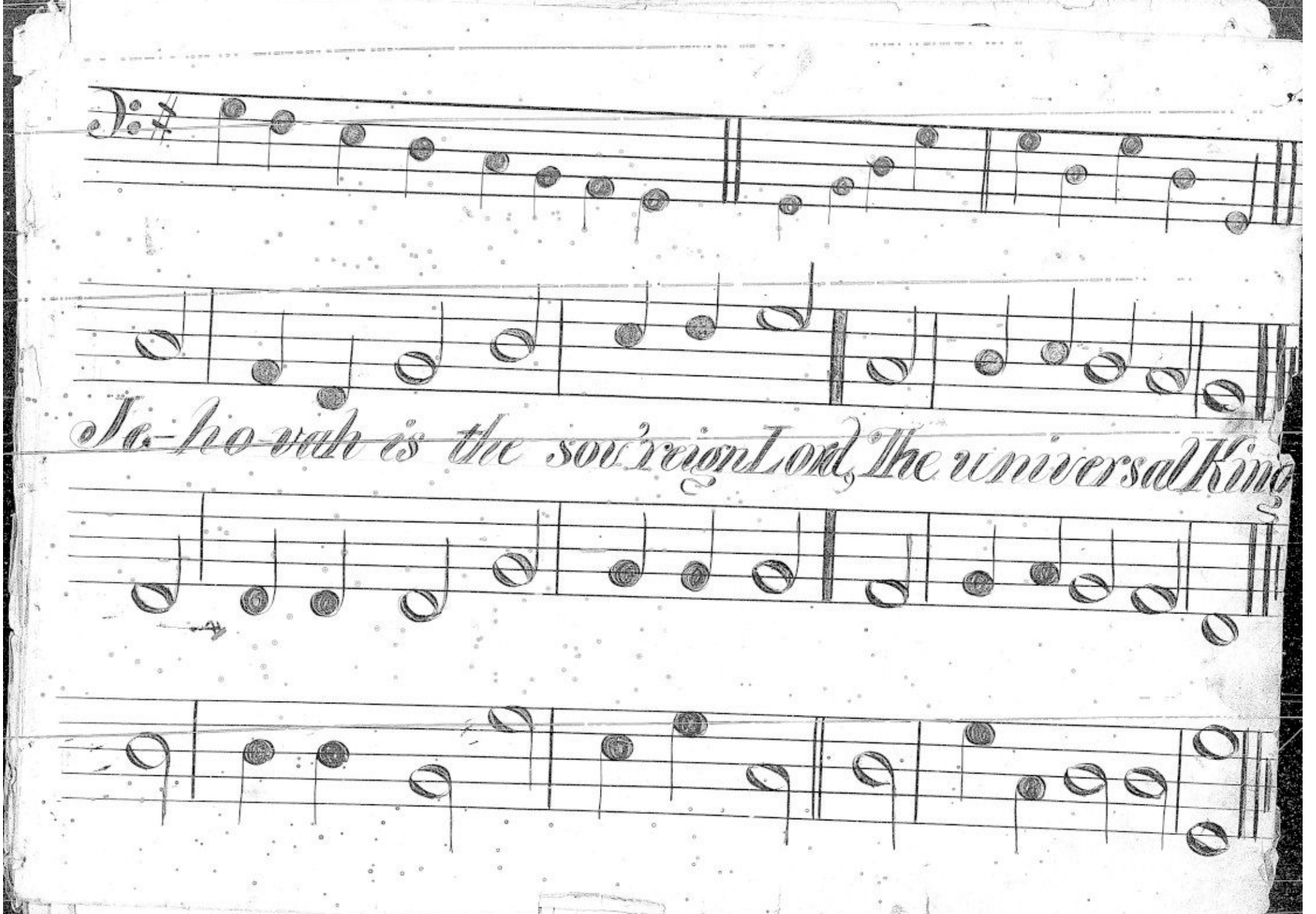

both Clefs. From G, to A flat
F 4
8vo
5 B♭
8vo
E♭ 4
8vo
5 A♭
8vo

KEY of G. One Sharp



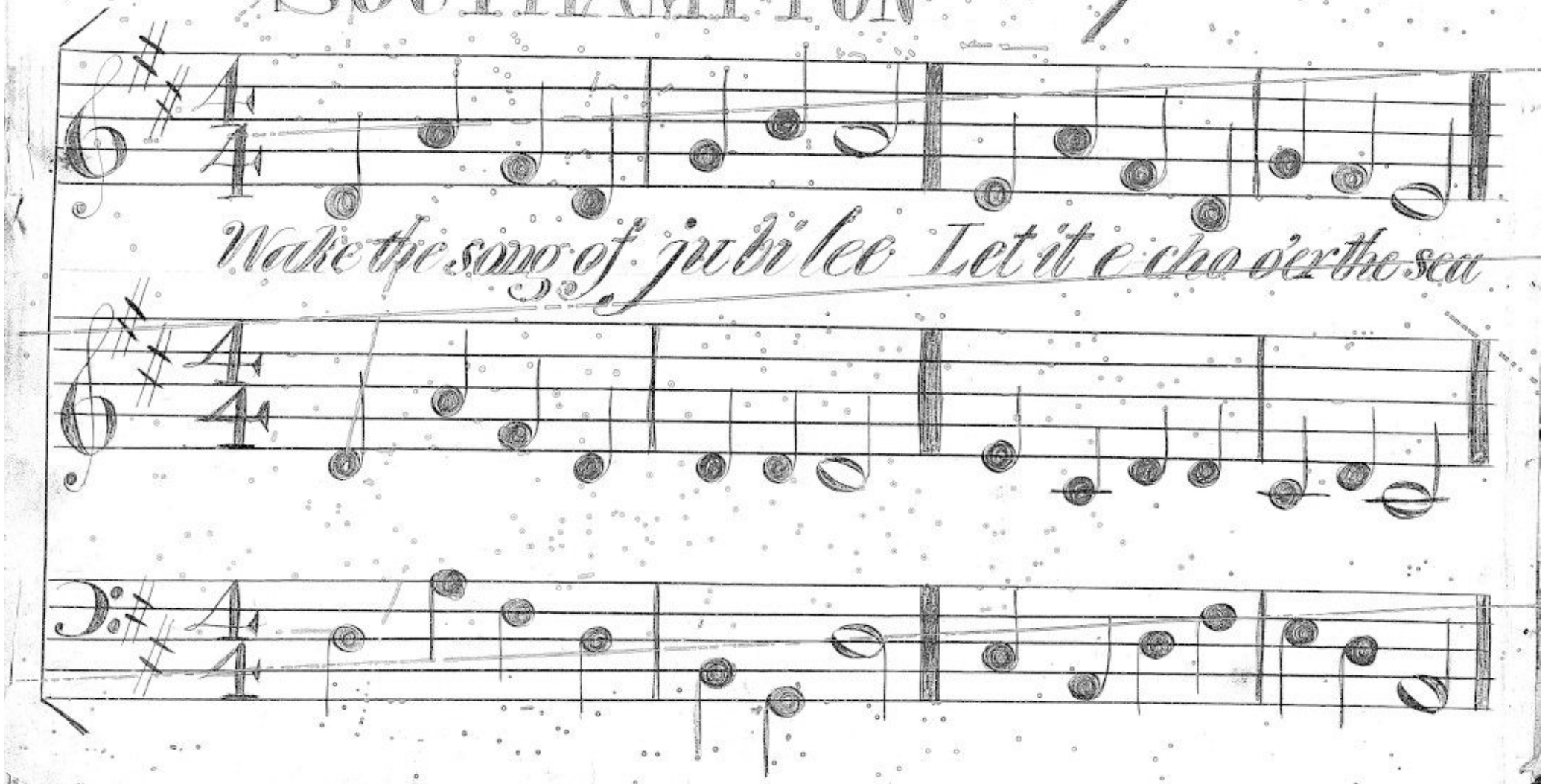
PENTONVILLE S. M.

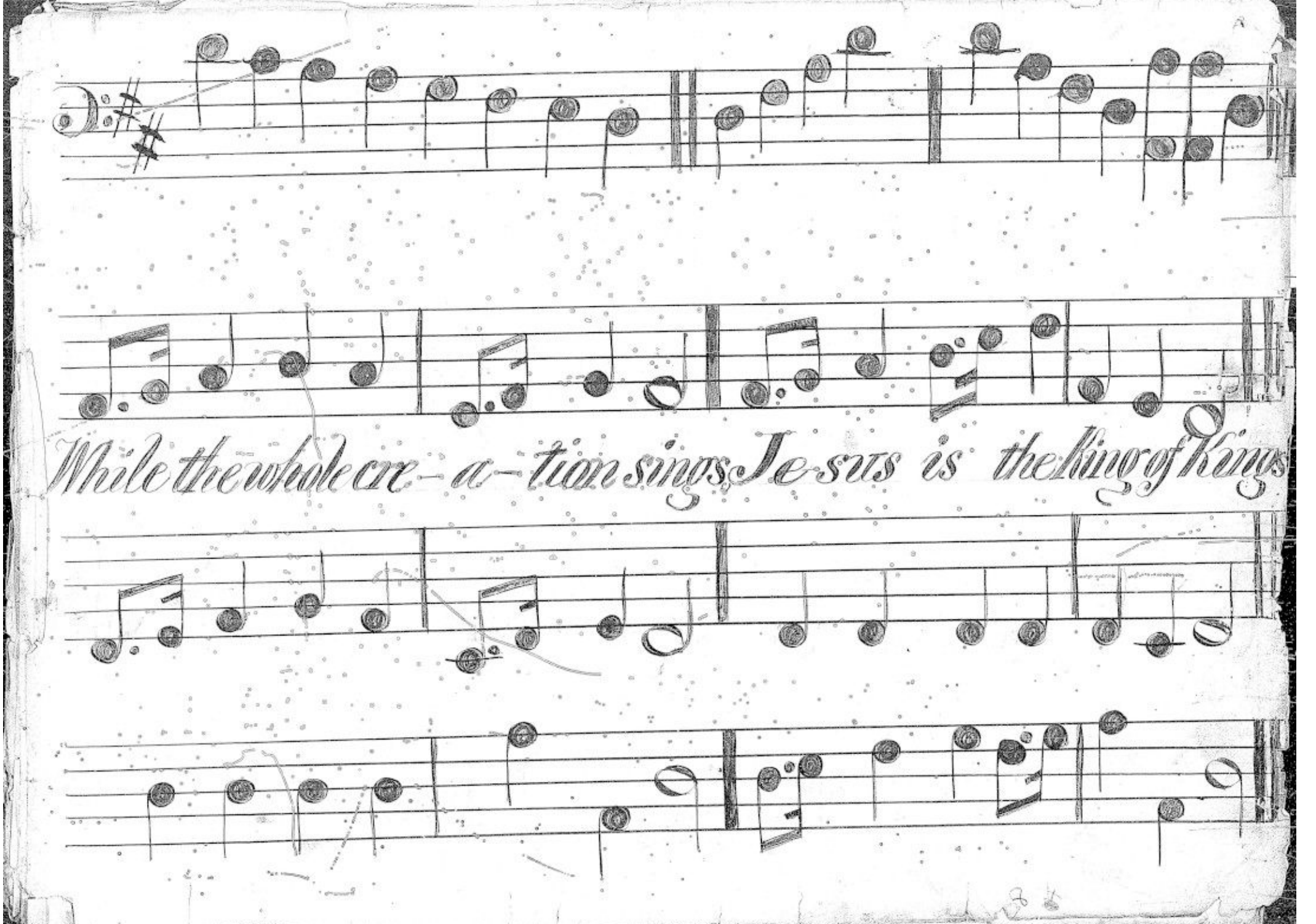



Je-ho-vah is the sovereign Lord, the universal King

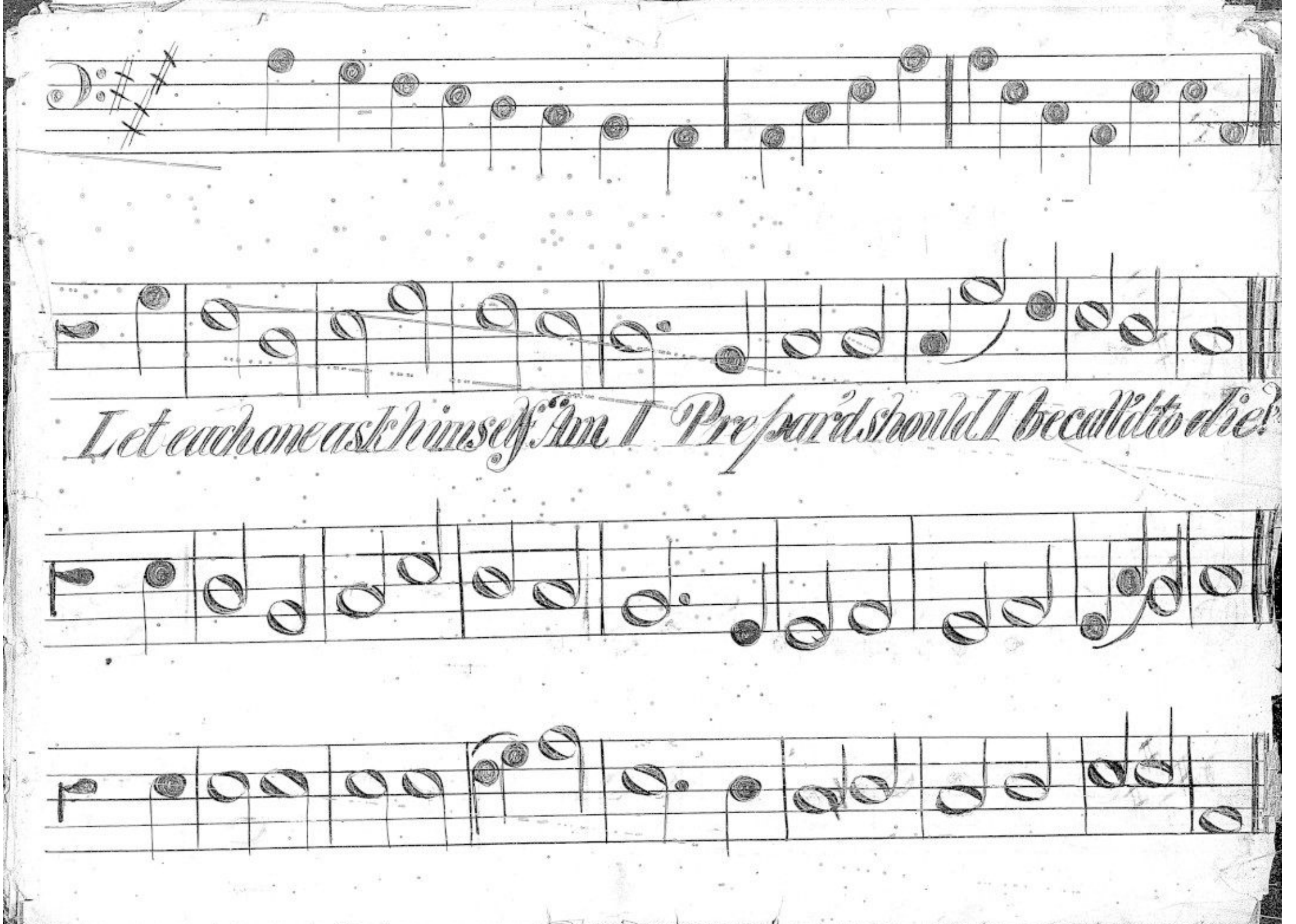
D

SOUTHAMPTON 7s

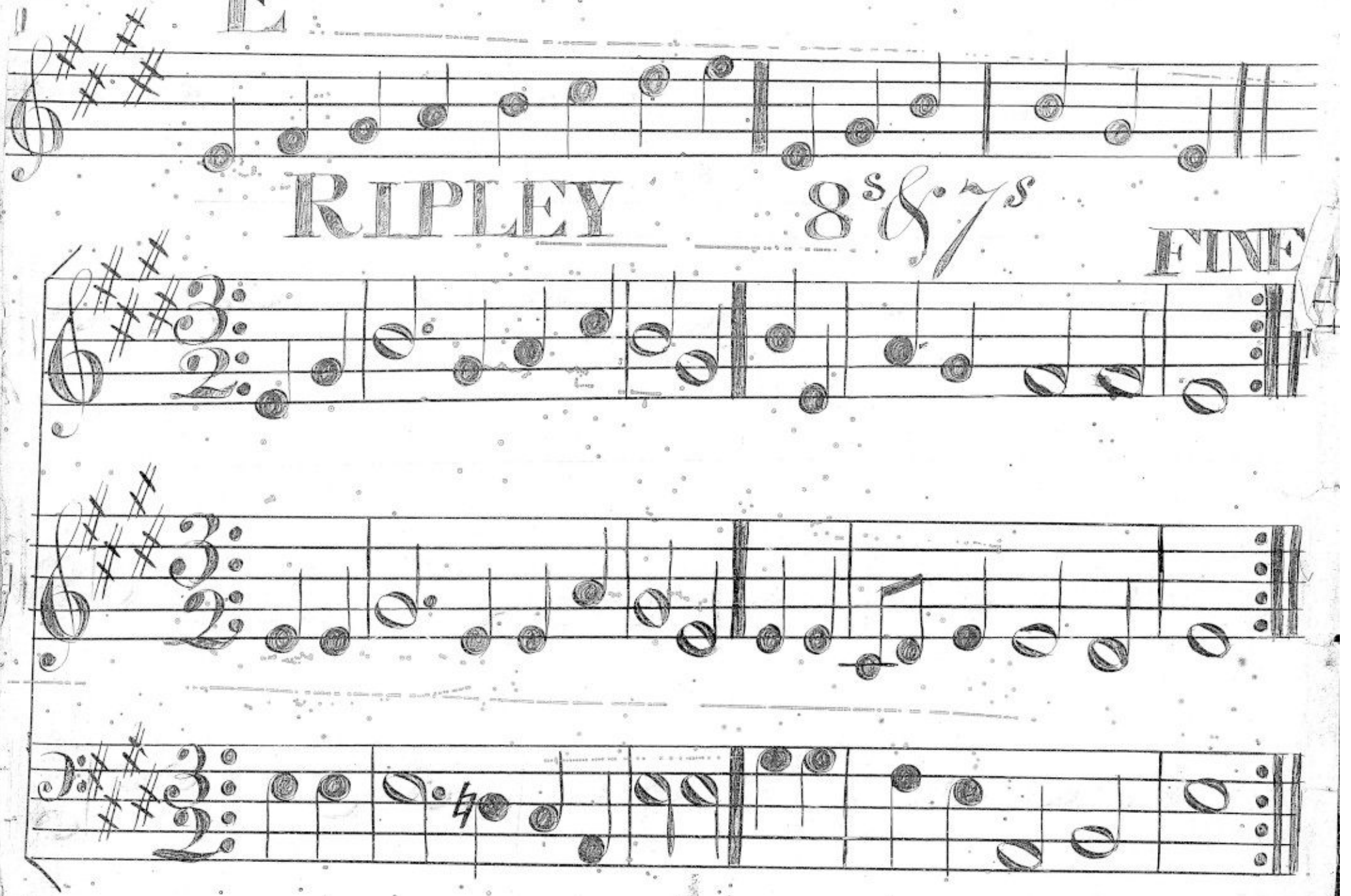


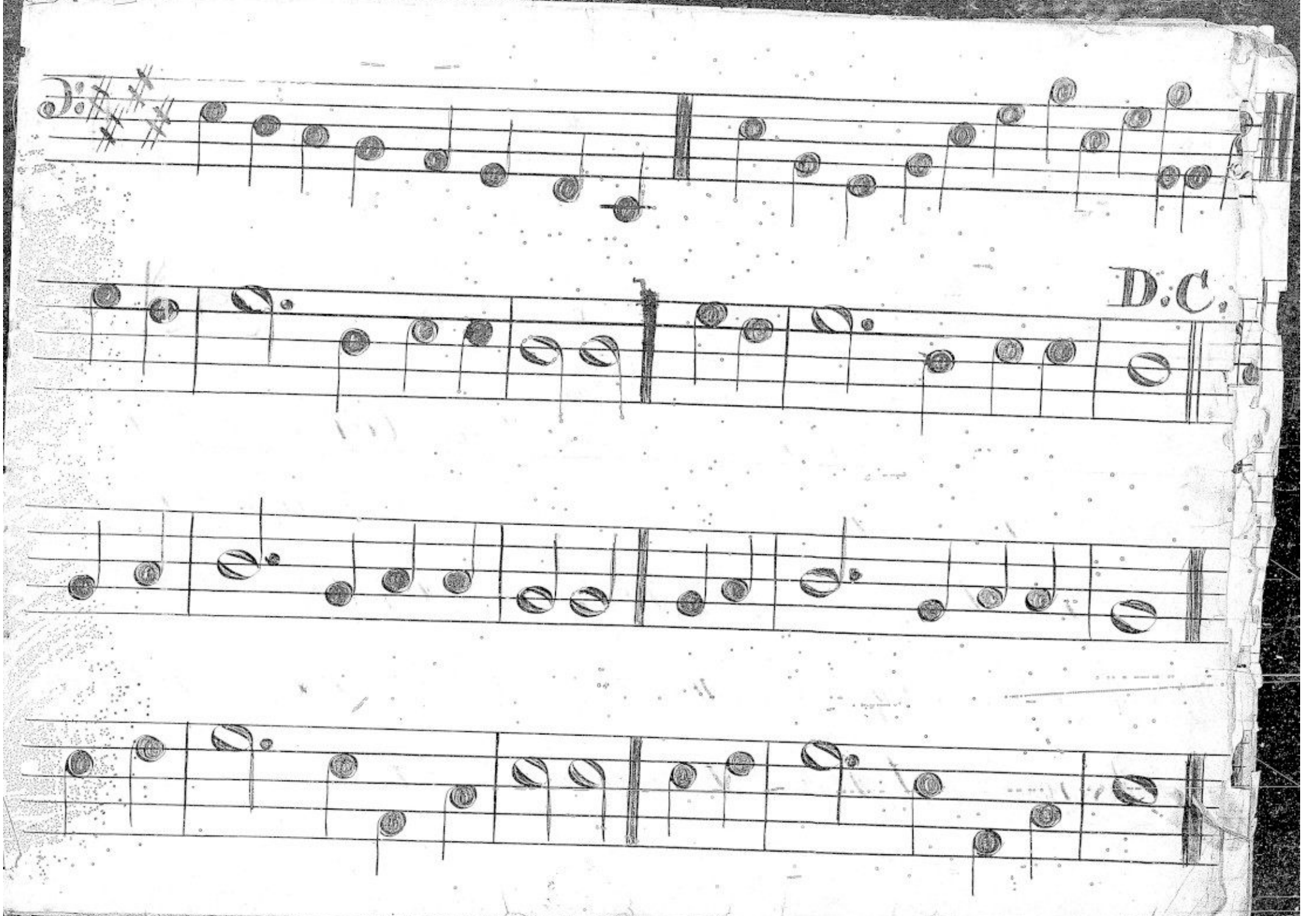

While the whole cre-a-tion sings Jesus is the King of Kings

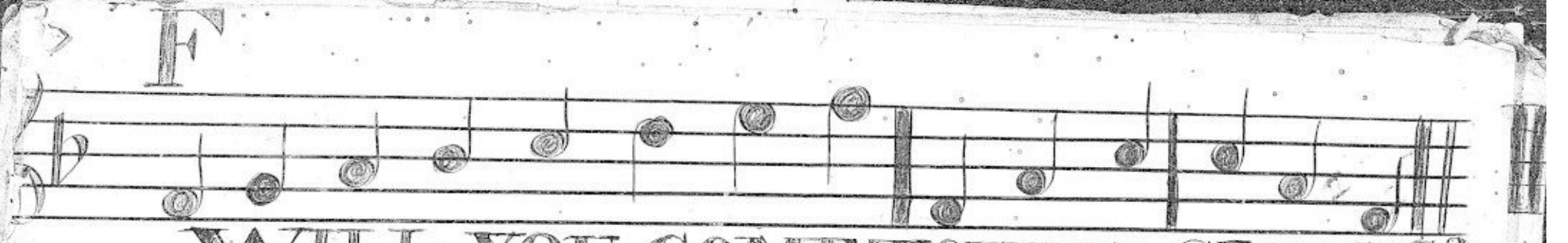

A
HYMN. Oft as the Bell.
Oft as the bell with solemn toll. Speaks the departure of a soul


Let each one ask himself Am I Prepared should I be called to die?

E



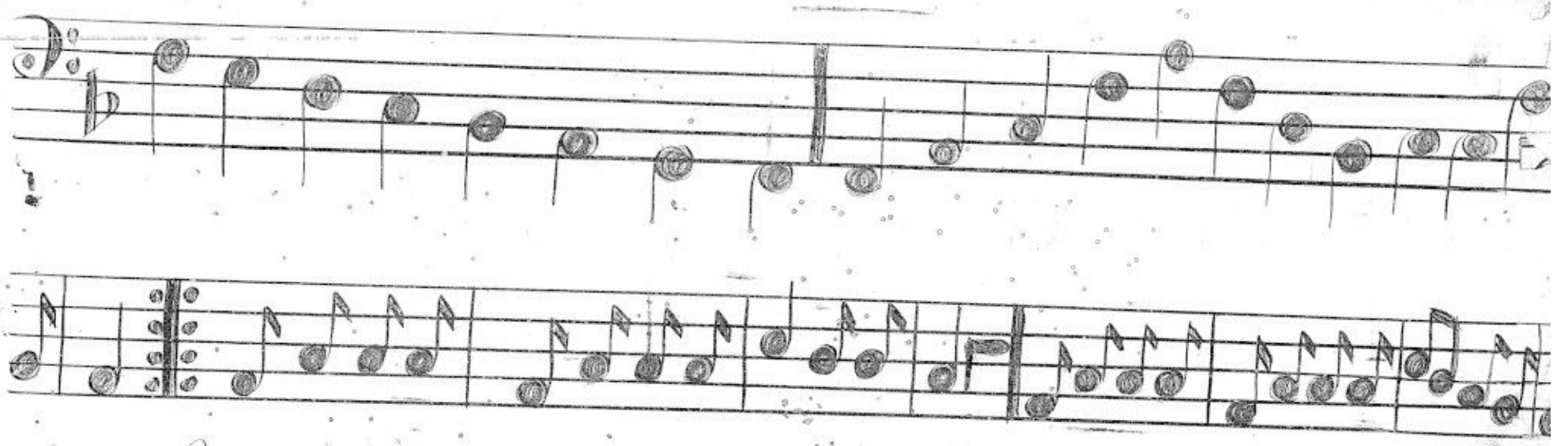

D.C.



WILL YOU COME TO THE SPRING?



1. Will you come to the spring so sparkling & ~~bright~~ light When the birds carol sweetly the sunset
2. Its cup rimmed o'er with the purest of drink As sweet as the flowers that bend from
3. Let it flow lovely stream while it gently imparts The fair glow of beauty and peace to the
4. When the gay flowers droop in the noon summer's heat The bright dew descending restores every
5. New blessings of life it forever bestows Reviving all nature wherever it



is bright Will you will you will you will you come to the spring &c.

the drink Will you will you &c. drink with the flowers &c.

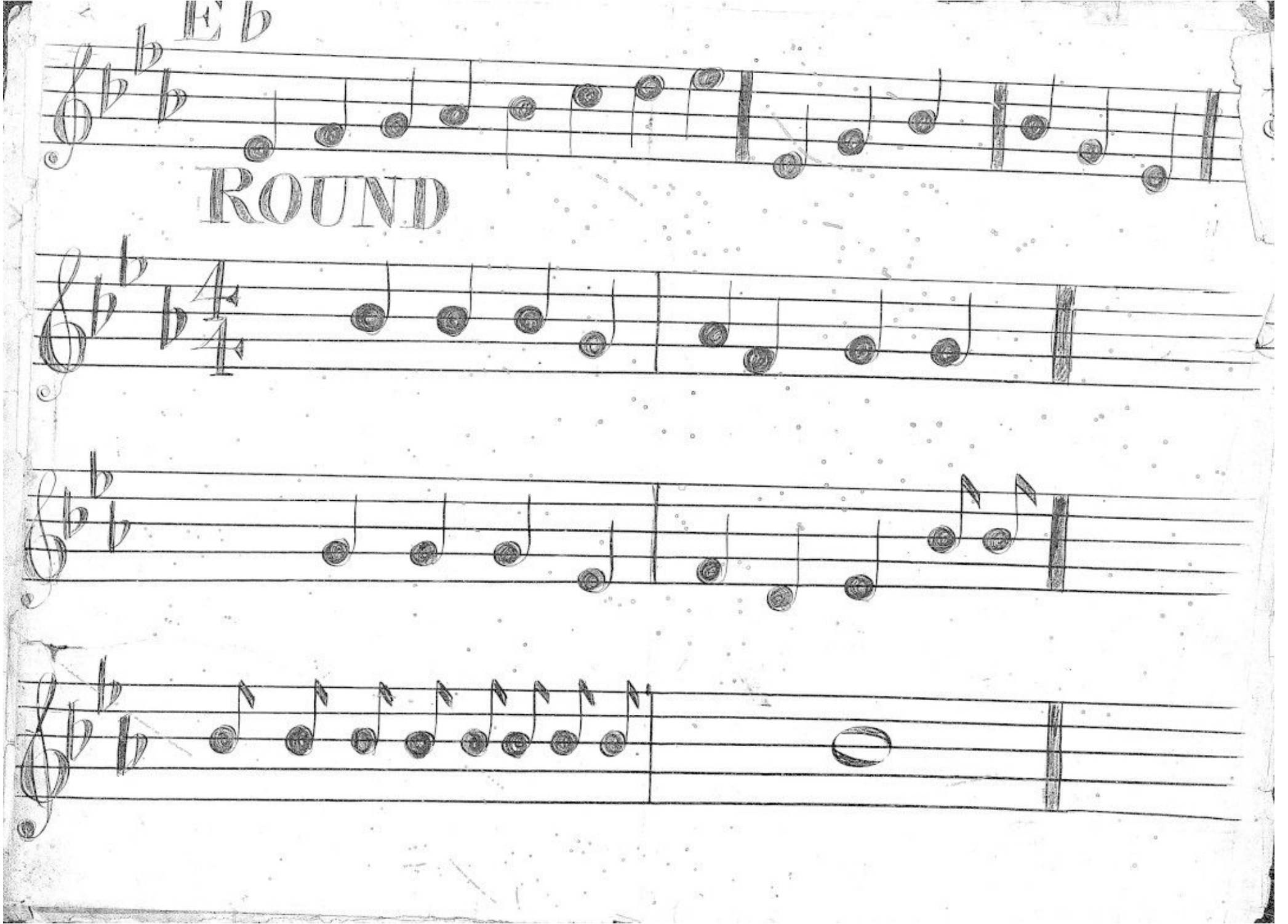
heart Will you &c. drink and be blest &c.

sweet Will you &c. drink with the flowers &c.

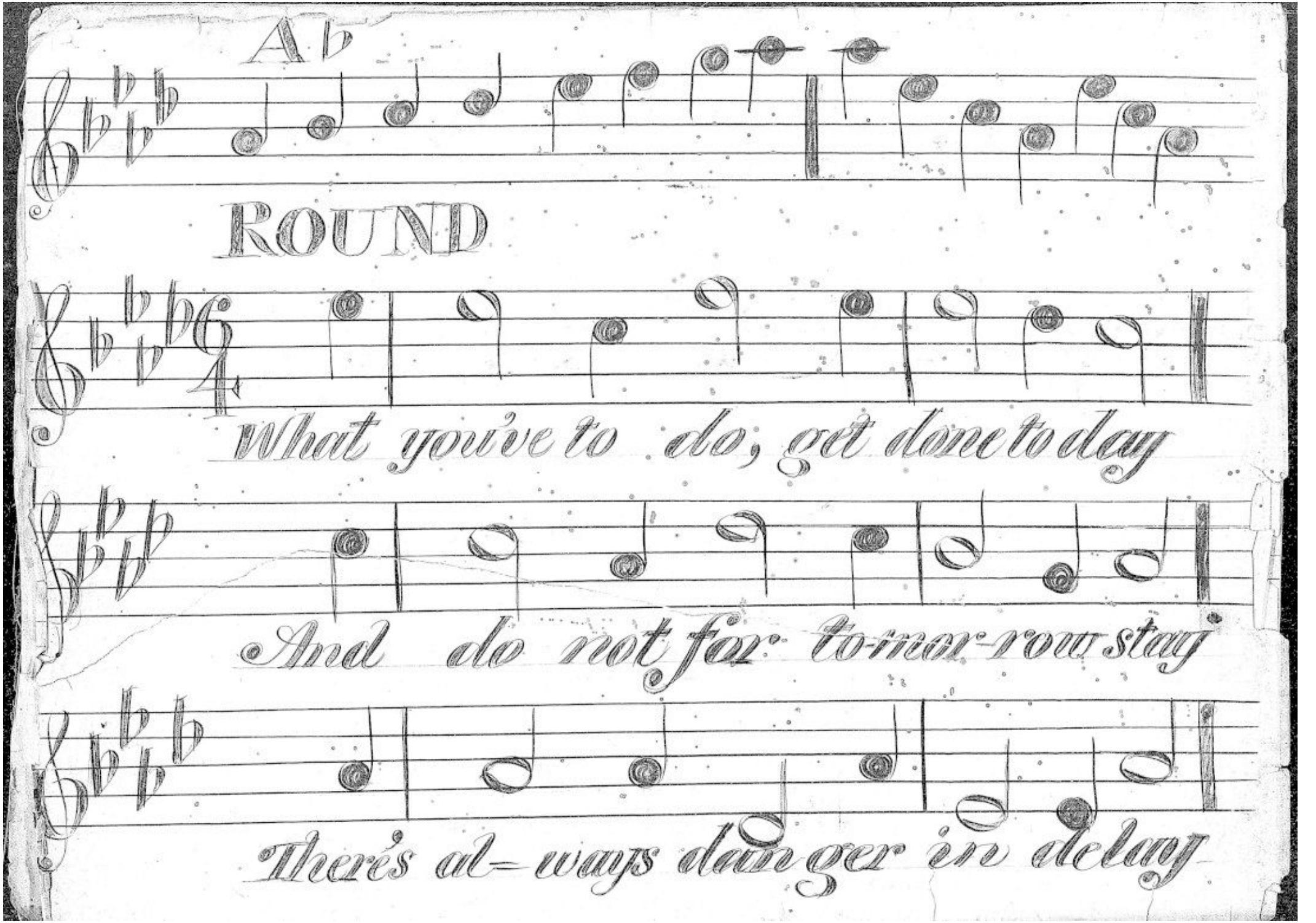
goes Will you &c. come to the spring &c.

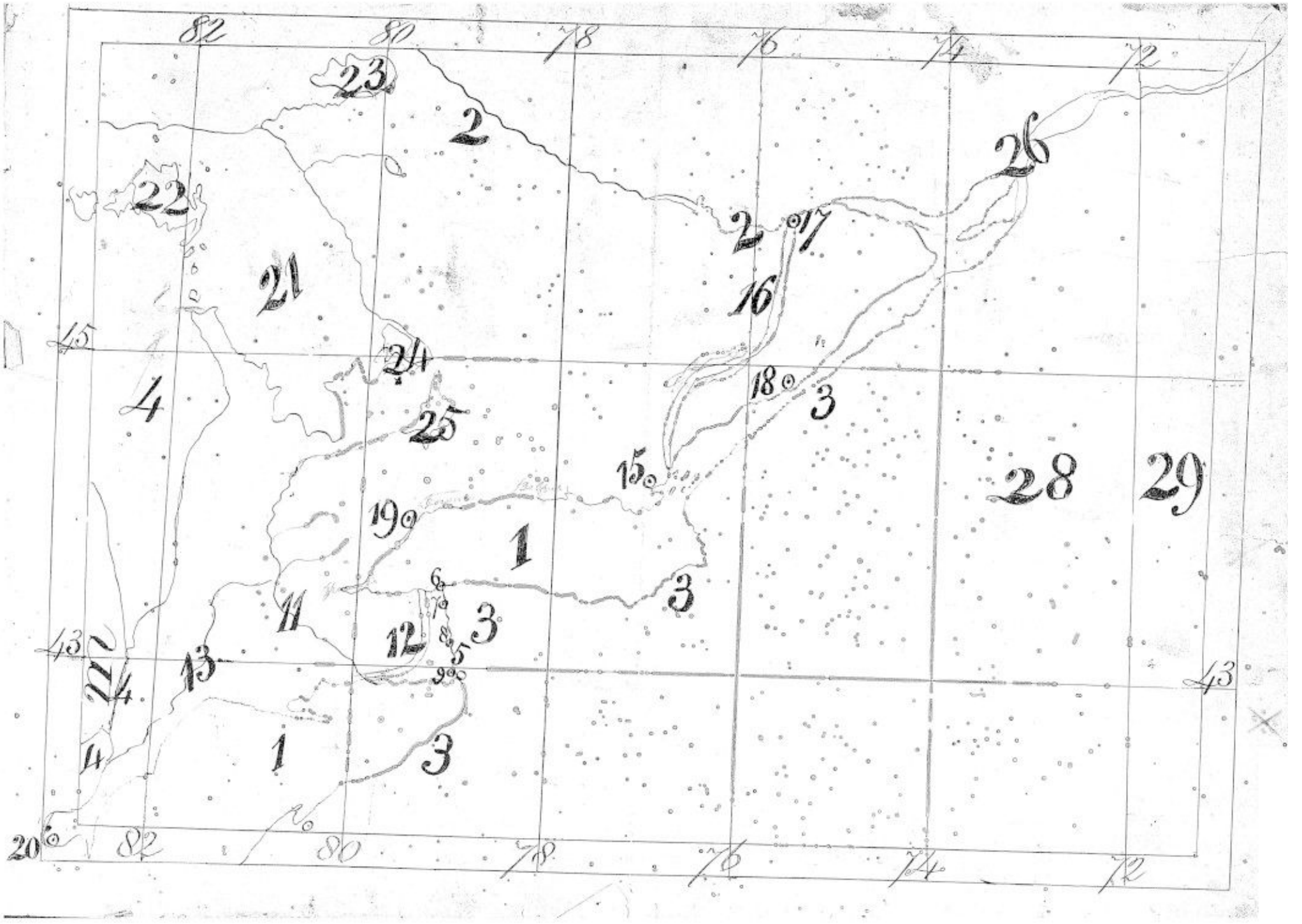

B♭
ROUND for Four Voices
First Voice Law rence!
Law rence!
Take your grist and go right straight to mill. And
see my boy that not a bit you spill

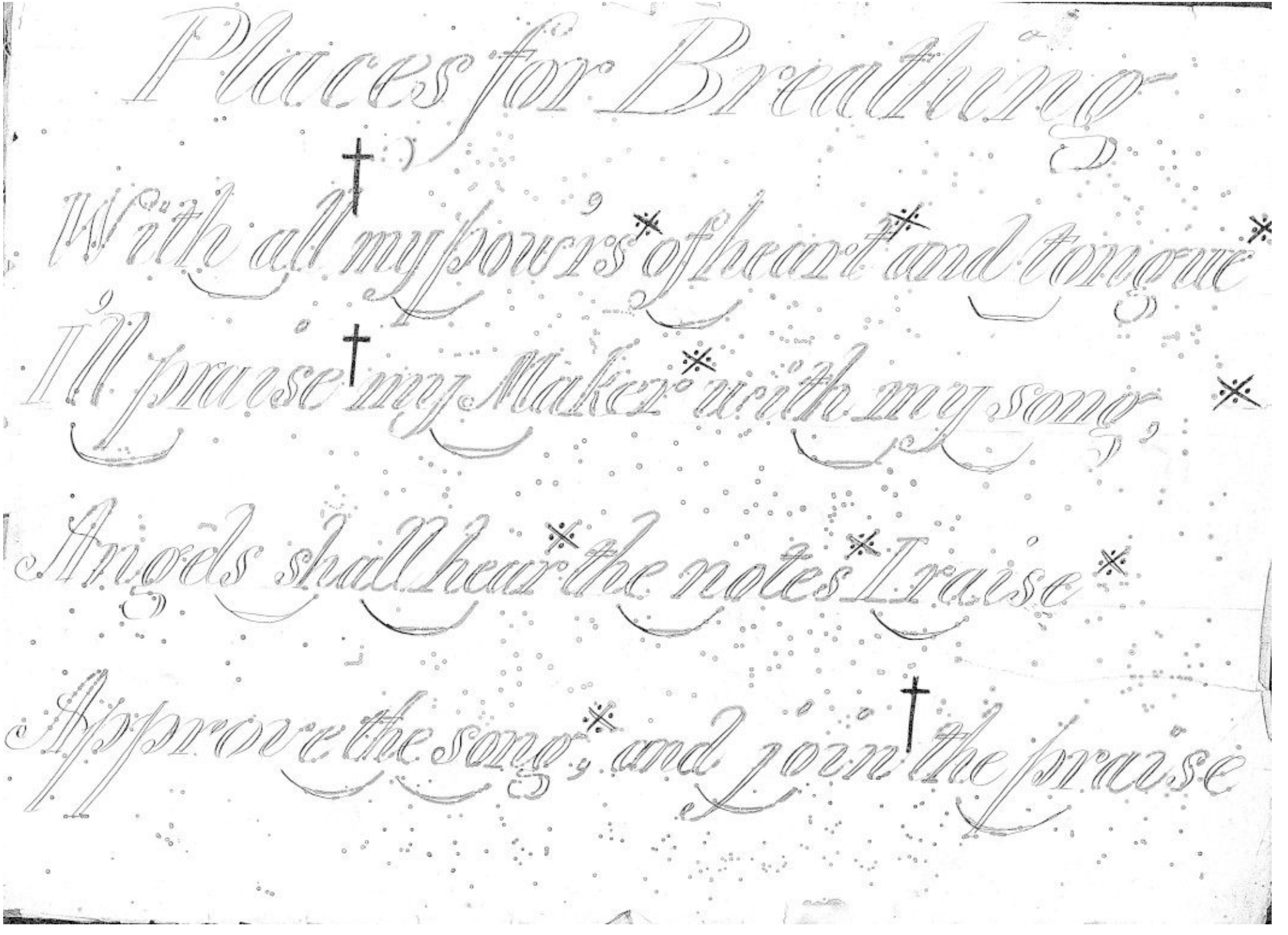

ROUND
Let us en deavour To
show that when ever We
join in a round We keep
time to-gether
ROUND
When a weary task you find
Per-severe & never mind it
Never mind it
Never mind it

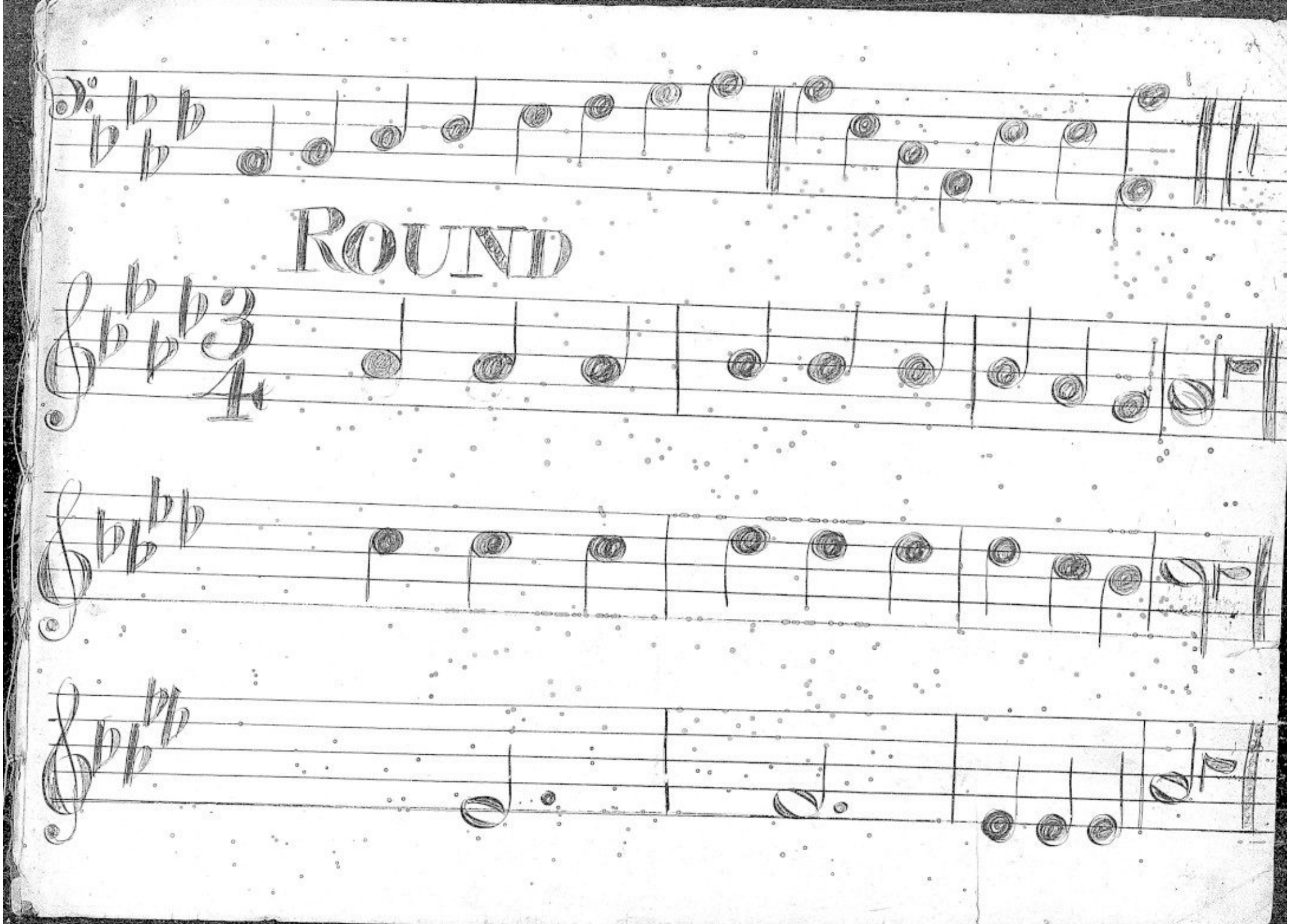

E♭
ROUND


COLD WATER ROUND
ROUND


A♭
ROUND
What you've to do, get done to day
And do not for to-mor-row stay
There's al-ways dan-ger in de-lay


82
80
78
76
74
72
23
2
22
26
2
17
21
16
45
24
4
18
3
25
15
28
29
19
1
6
3
11
12
3
43
13
9
43
4
1
3
20
82
80
78
76
74
72


Places for Breathing
With all my pours of heart and tongue
I praise my Maker with my song
Words shall bear the notes I raise
Approve the song and join the praise


ROUND

No. 4

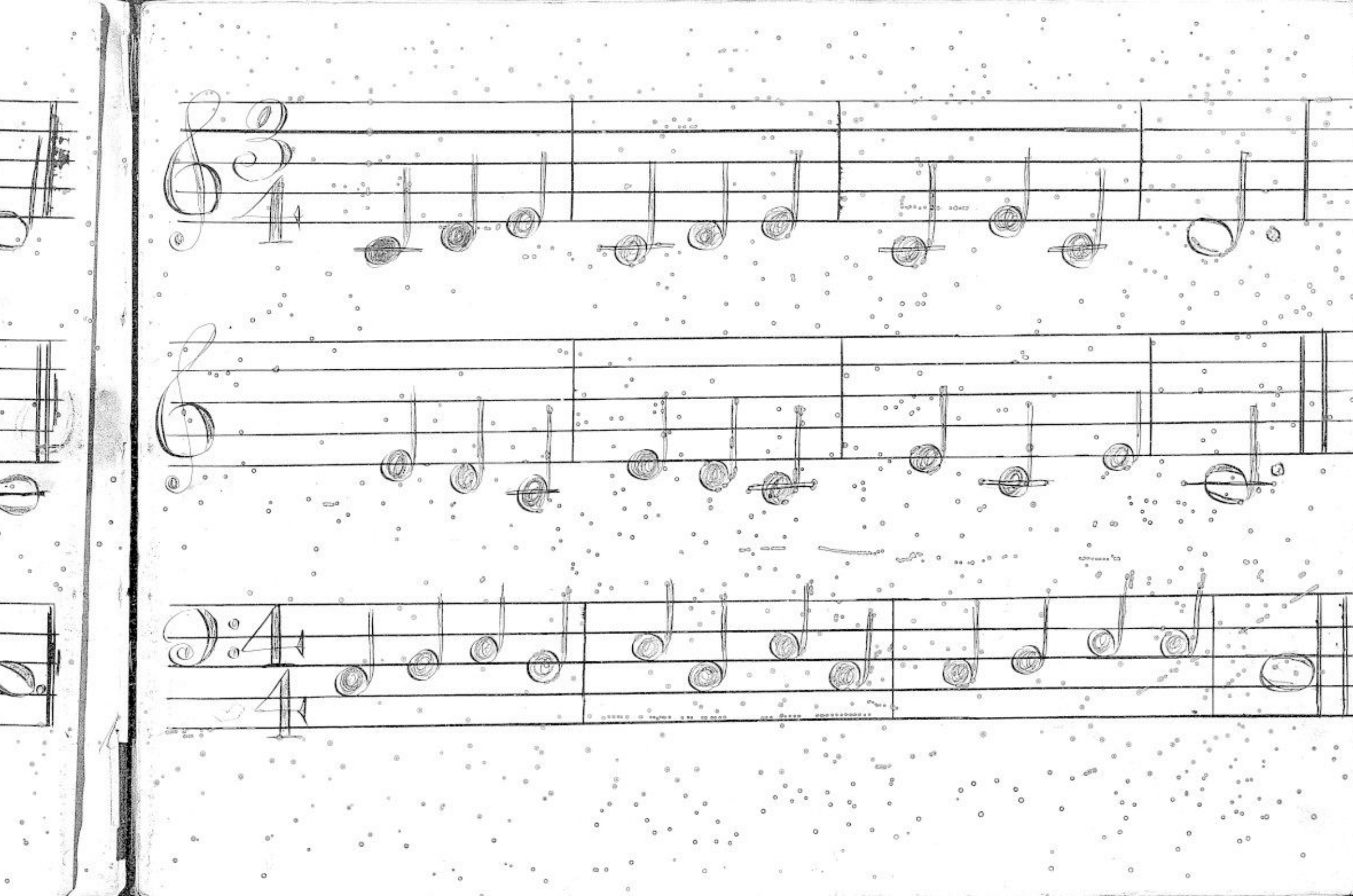
Melody

Intervals

From Third To Sixth



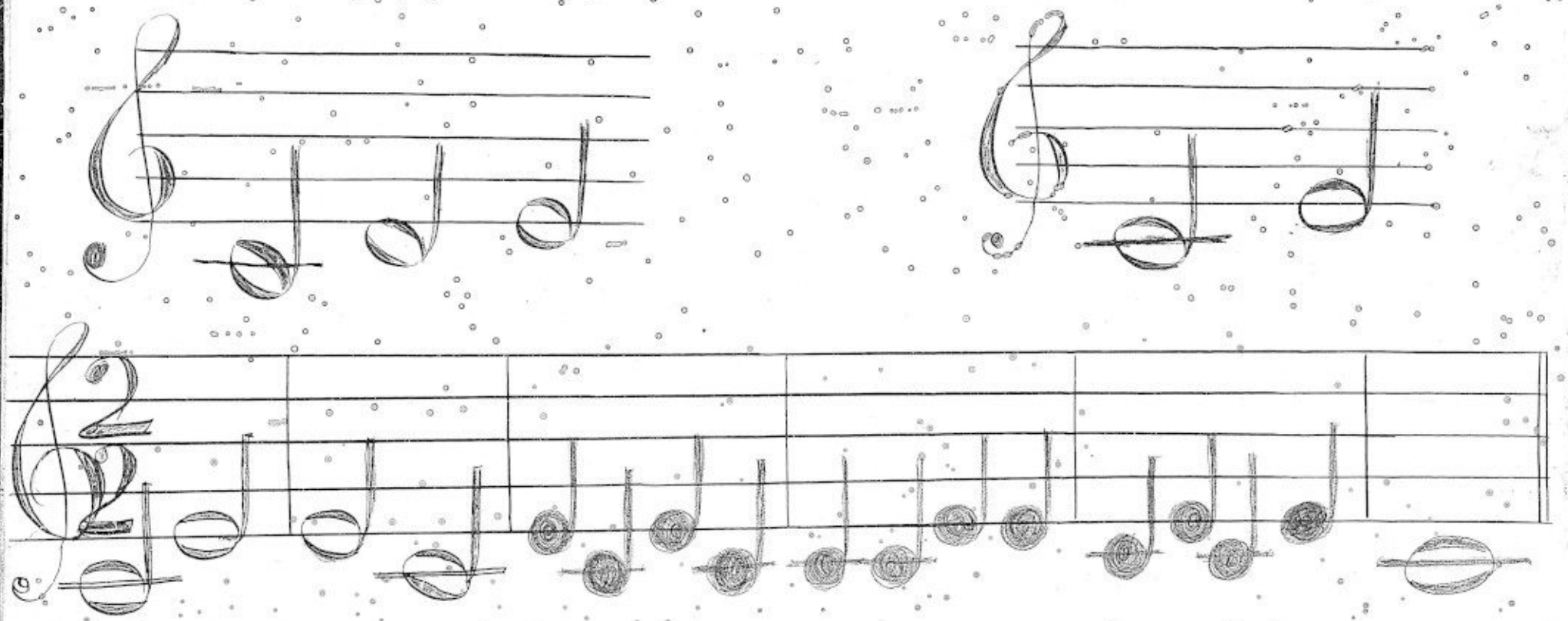




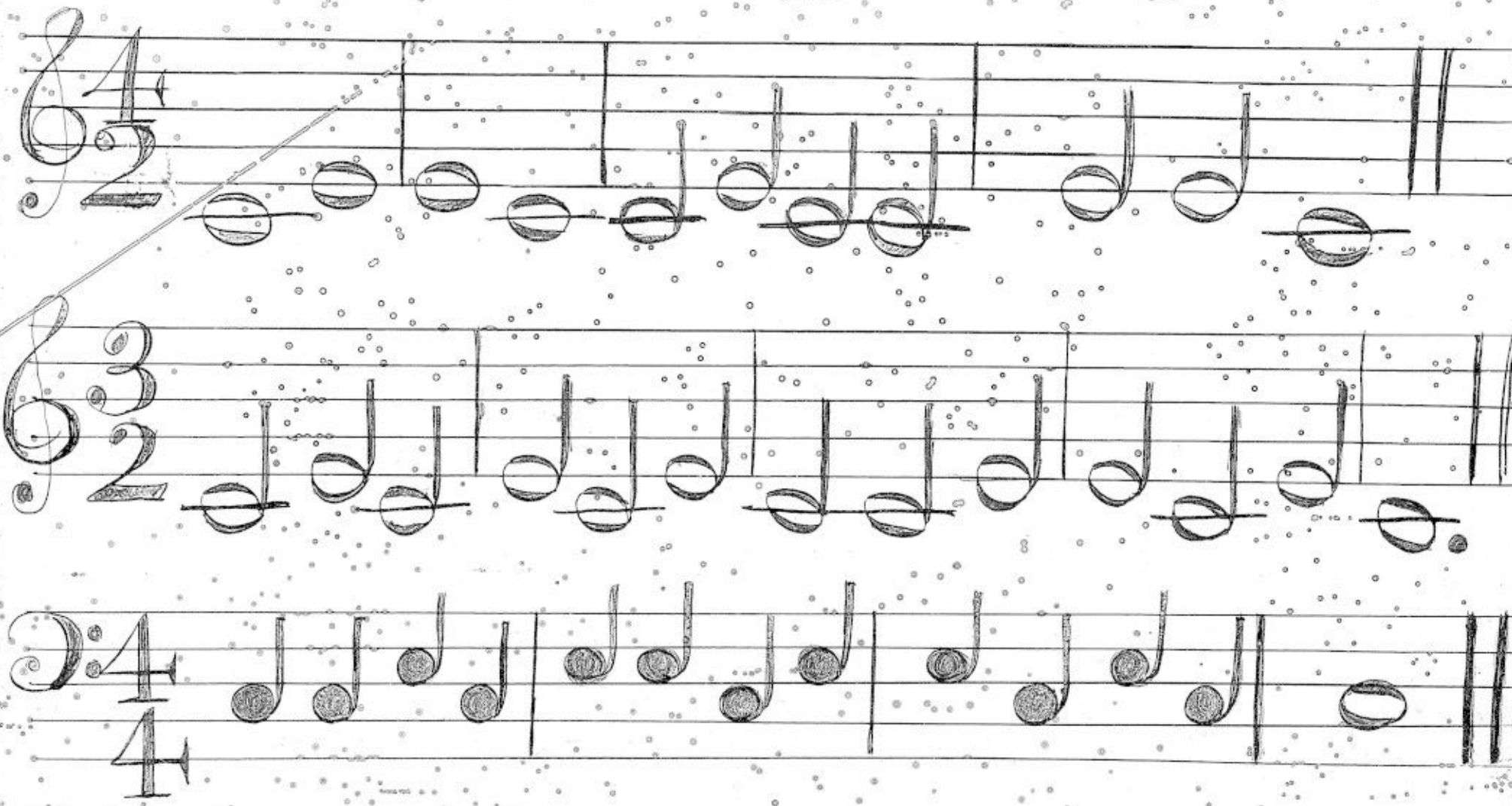
Practical Lessons on the Third

Do. Mi.

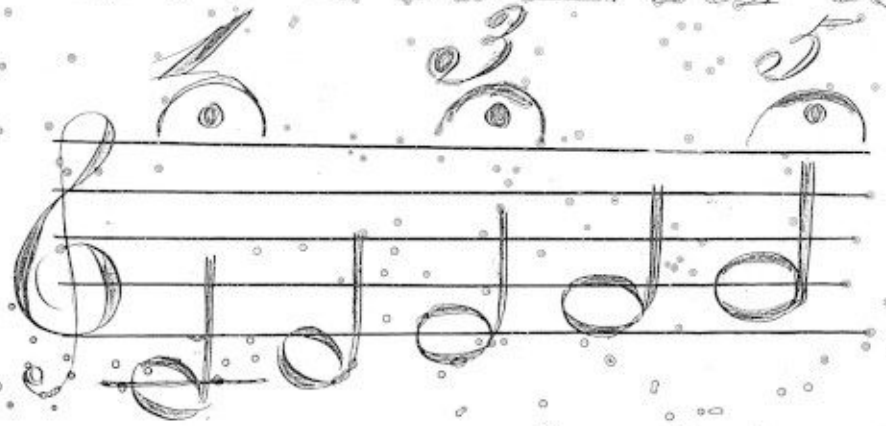
1. 3



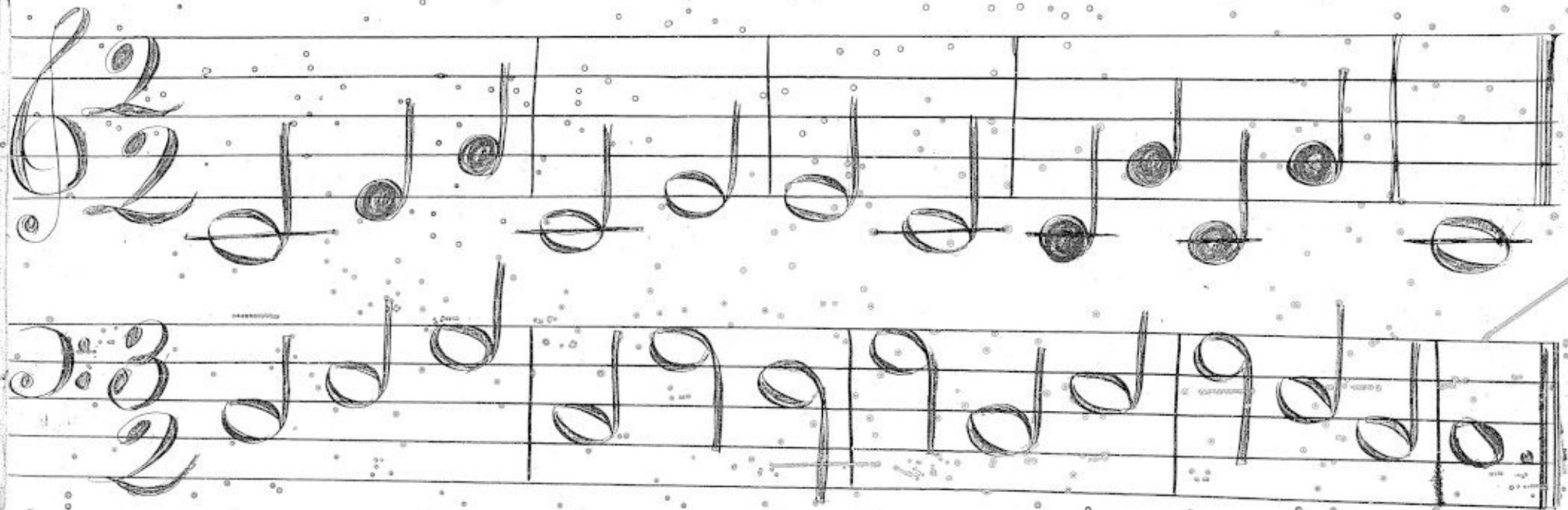
the Intervals of the Scale

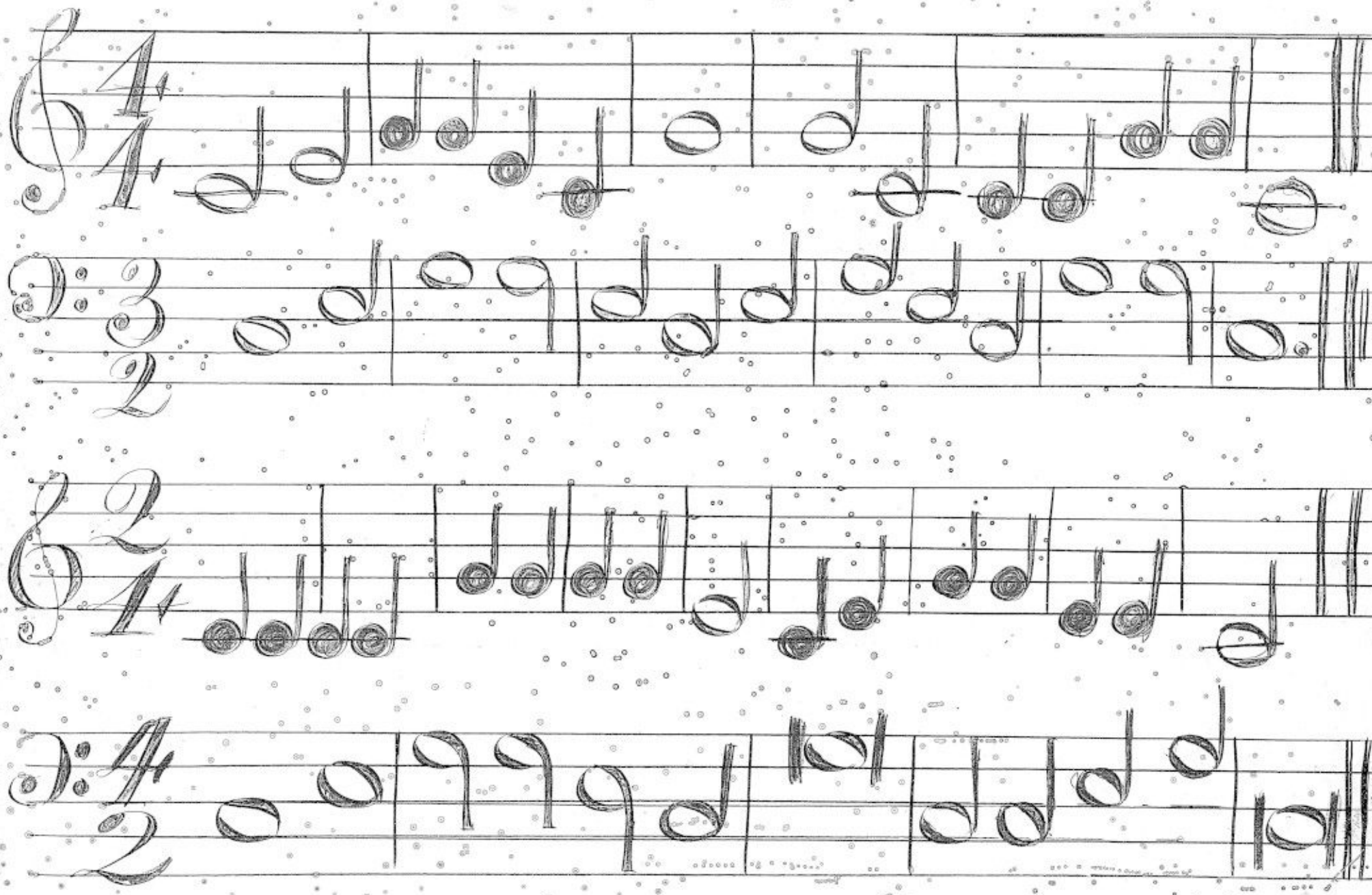


On the Third and Fifth



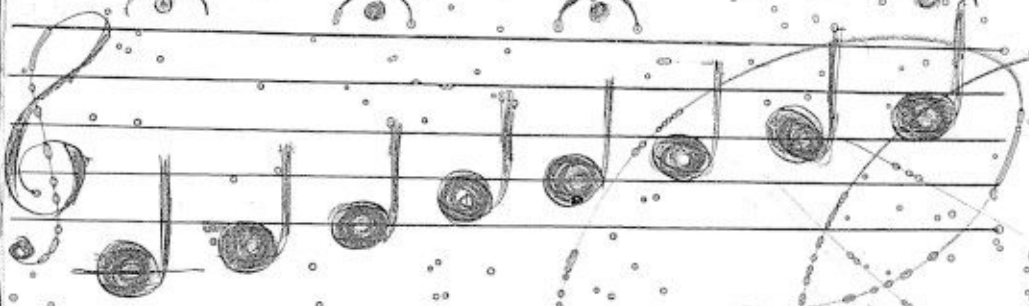






On the Third, Fifth, and Eighth

1 3 5 8

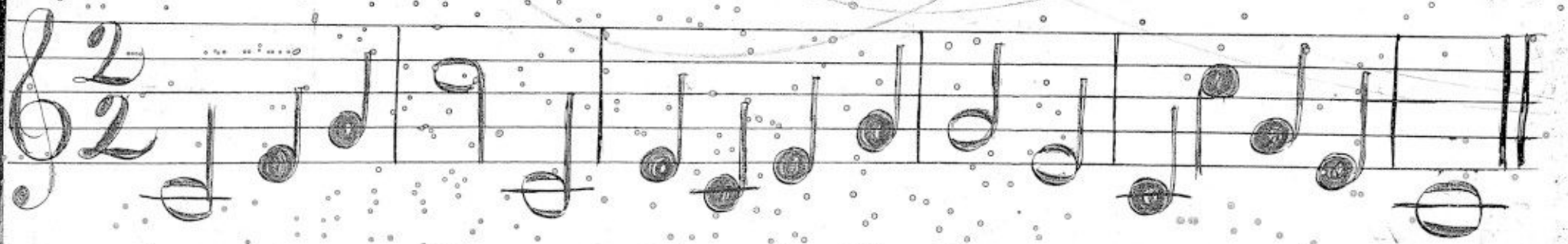


1 8



DO DO

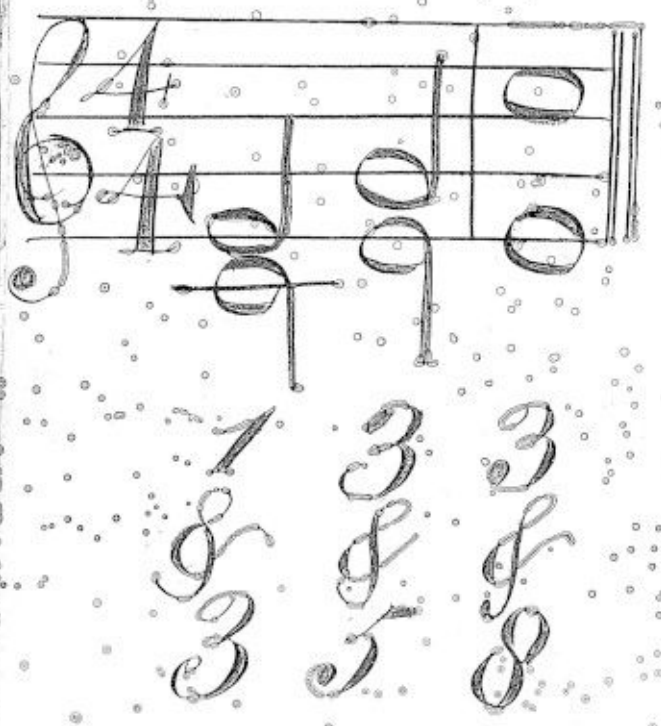
Octave



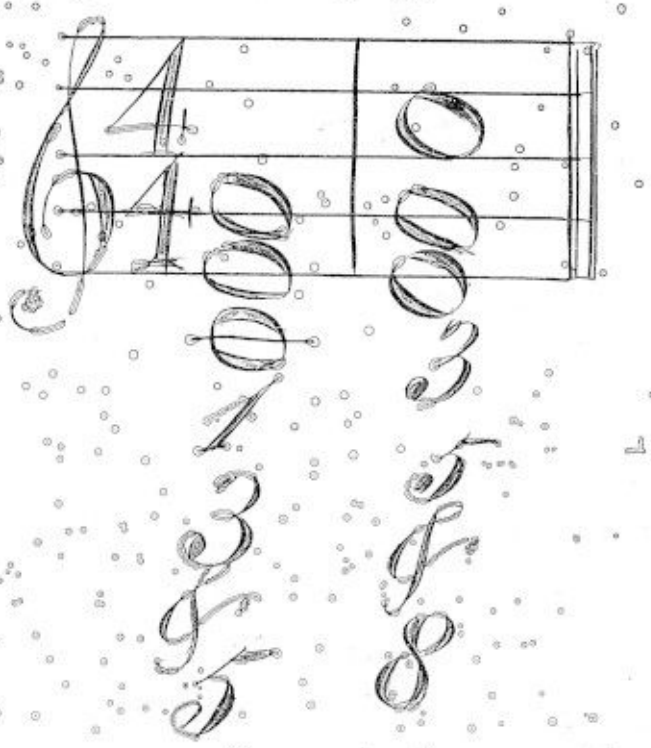


Combination of 1. 3. & 8

Two Divisions



Three Divisions



Four Divisions



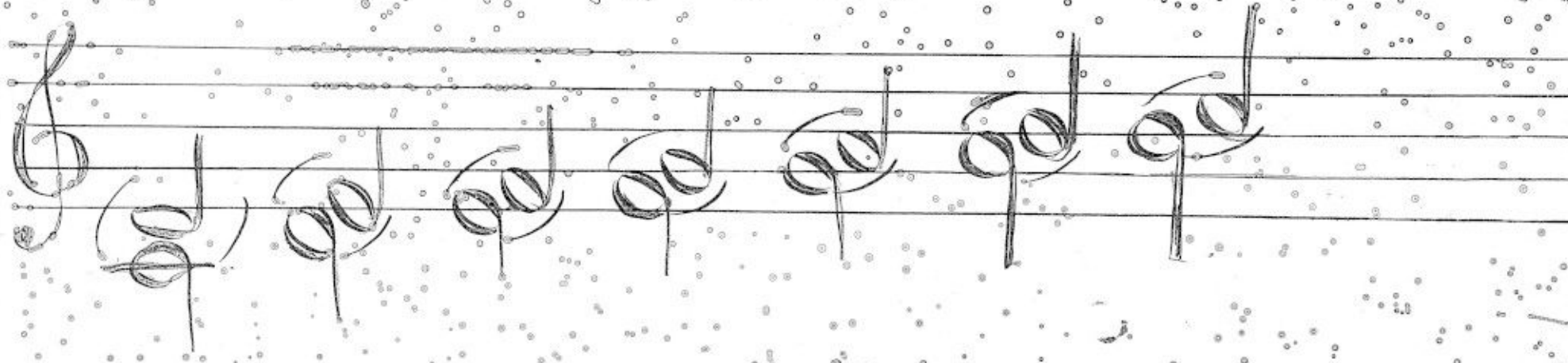
Chords, Concords and Discords

CONCORDS

Lesser. Greater or Perfect



DISCORDS



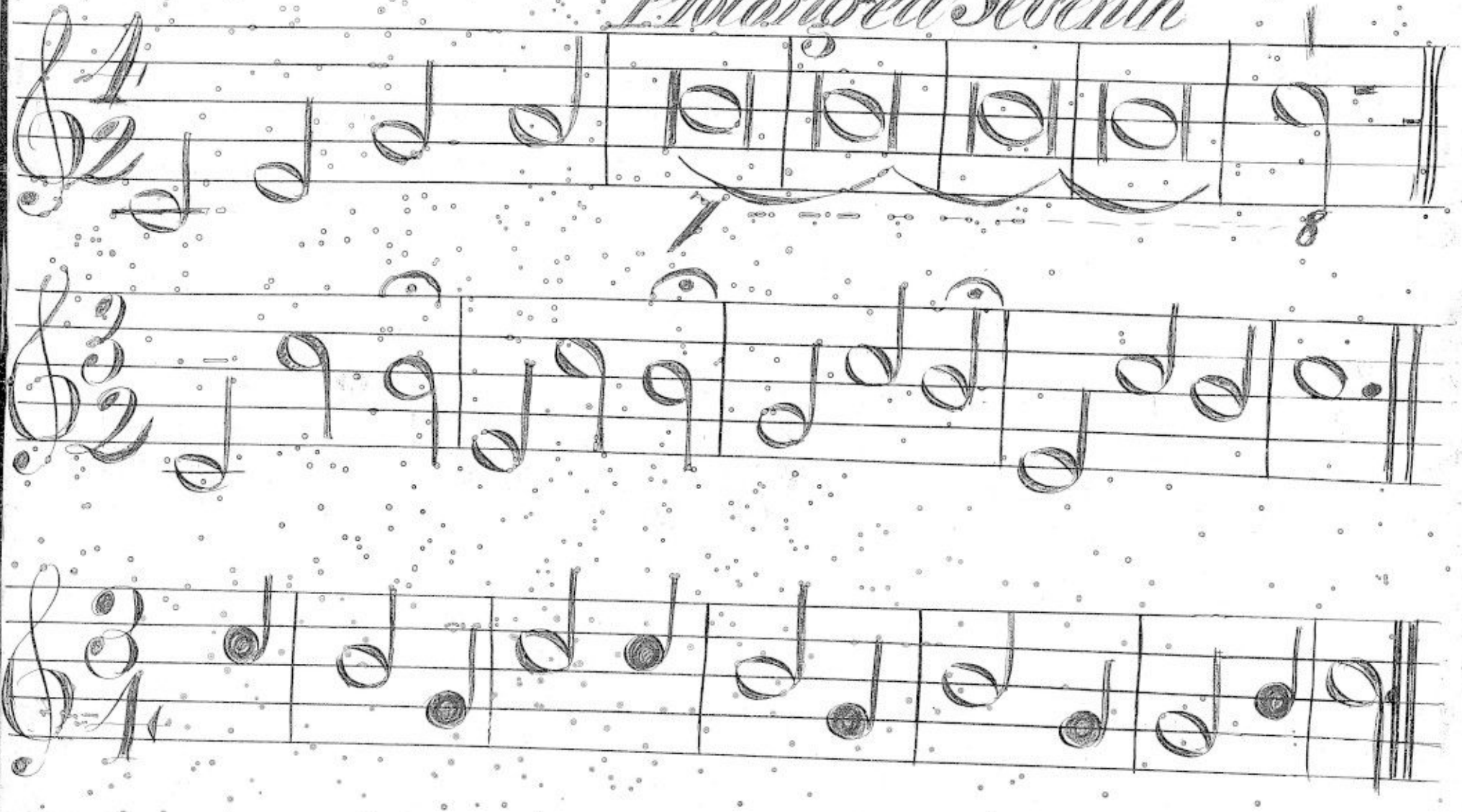
Exercises on the Chords




ROUND
Morn, bells I love to hear Ringing merily Loud & clear
ing

On the Seventh. 81

Prolonged Seventh



On the Fourth. FA

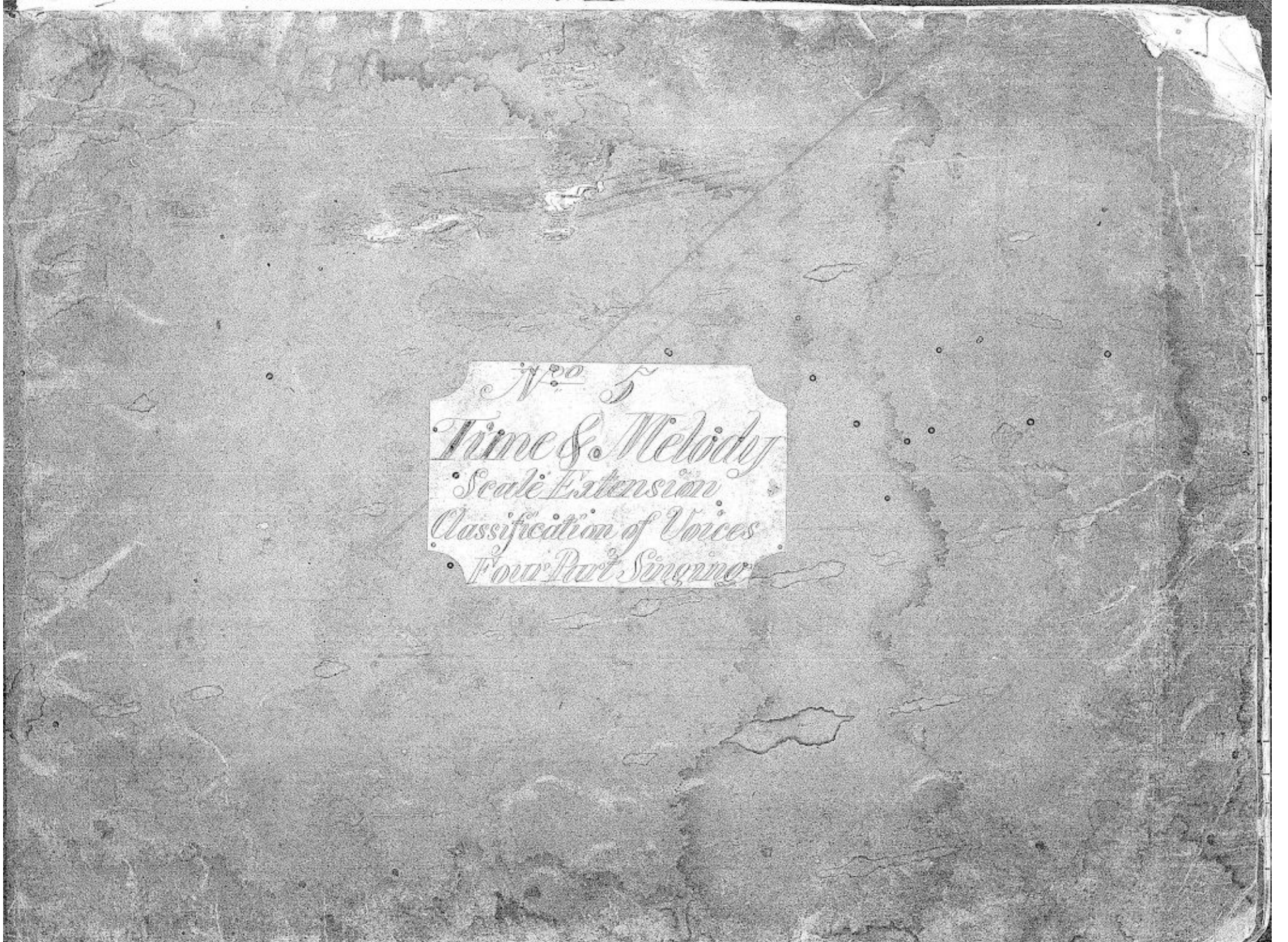
Prolonged Fourth



On the Sixth. LA.

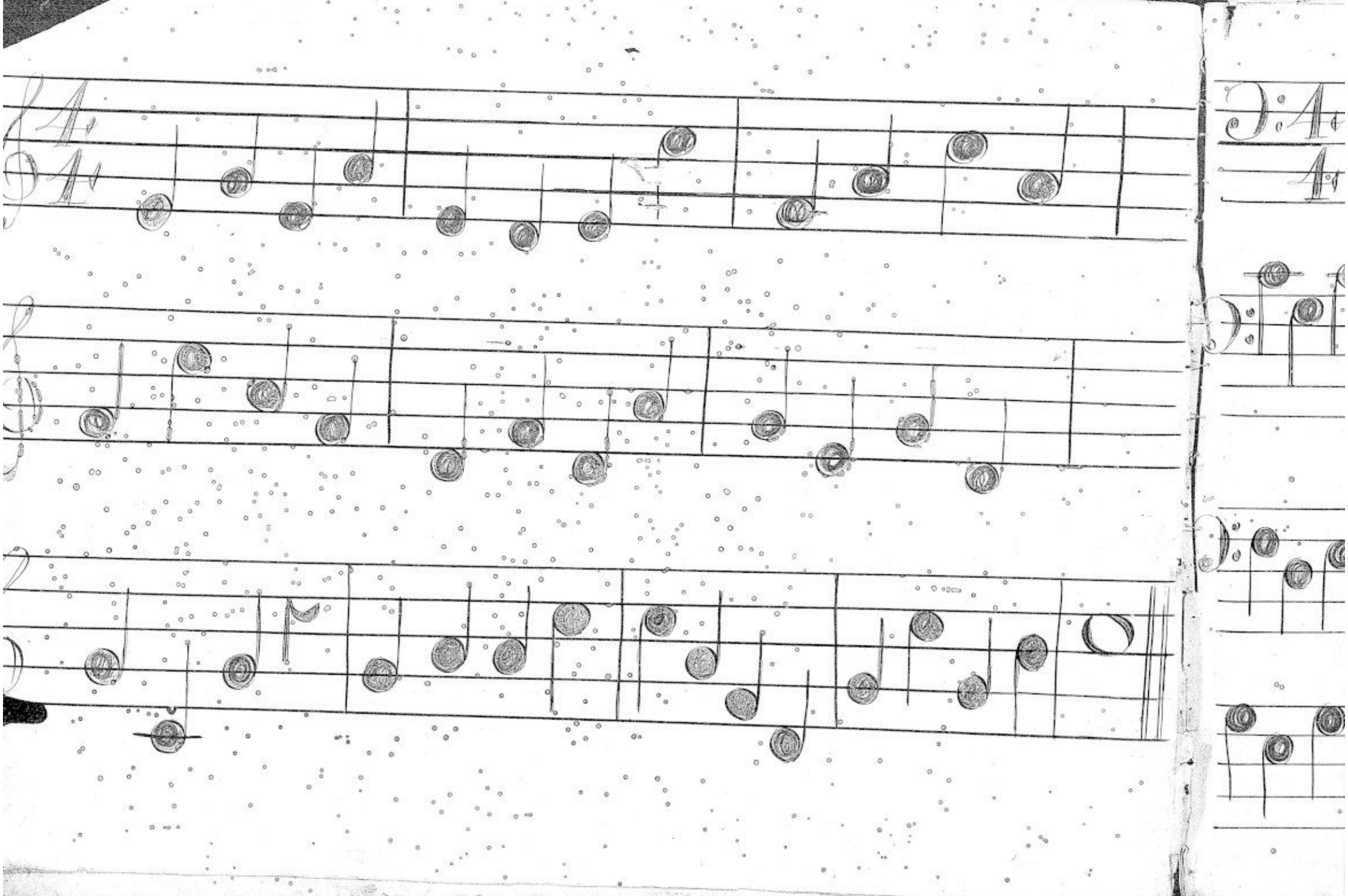
Prolonged Sixth

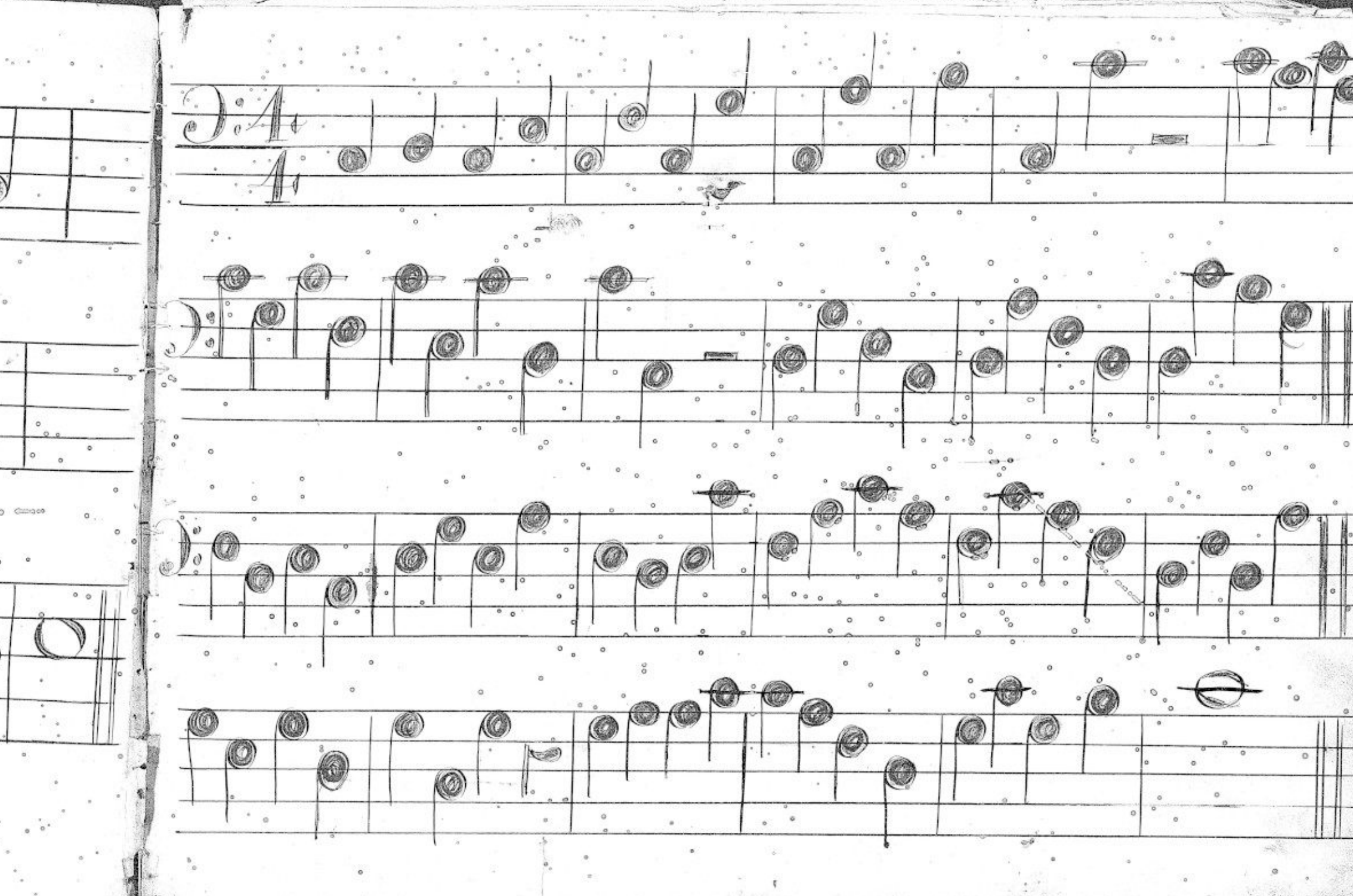



Nº. 5
Time & Melody
Scale Extension
Classification of Voices
Four Part Singing

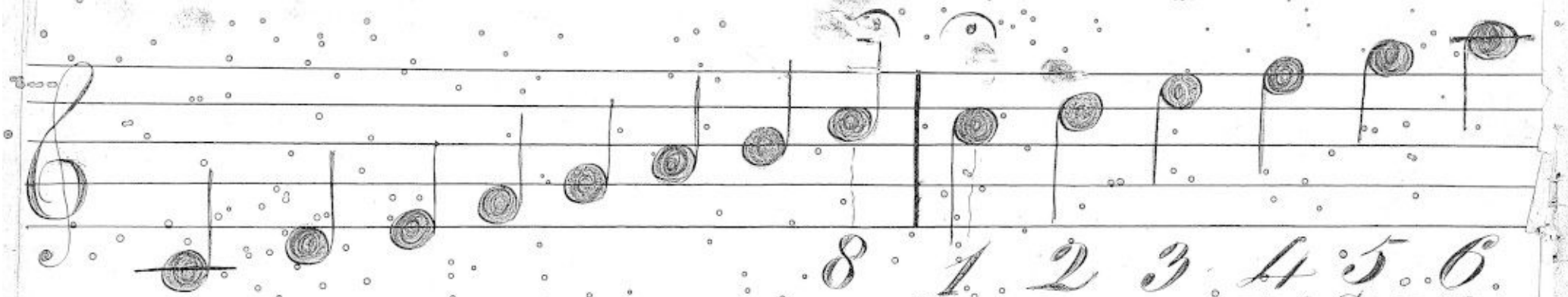
Indiscriminate Intervals

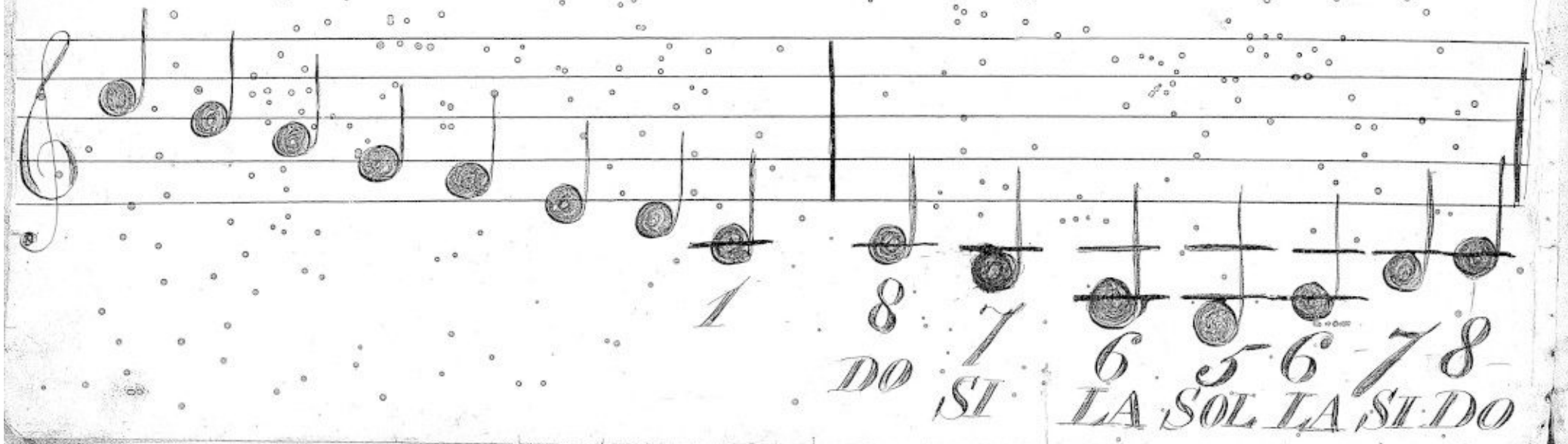


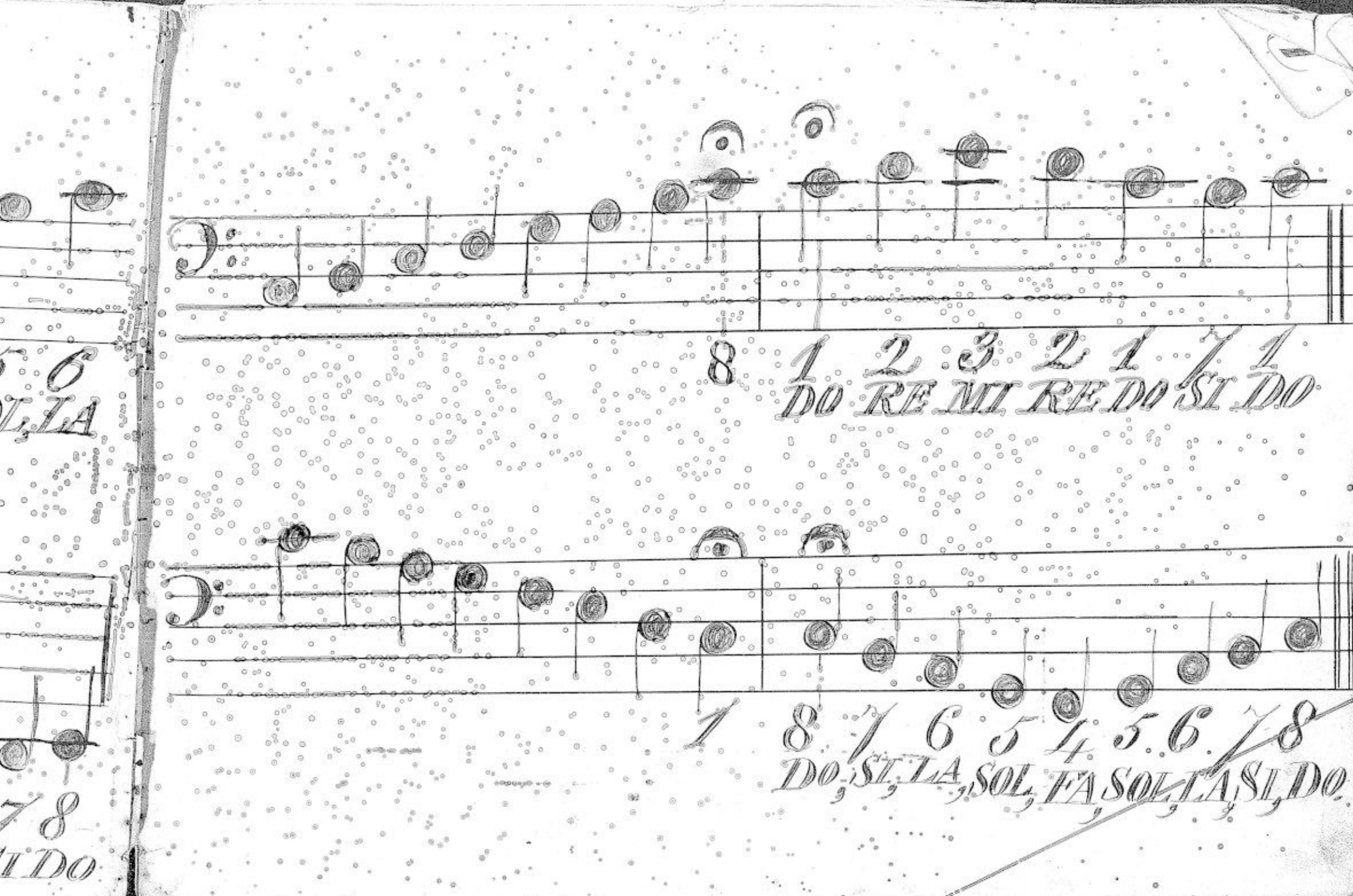




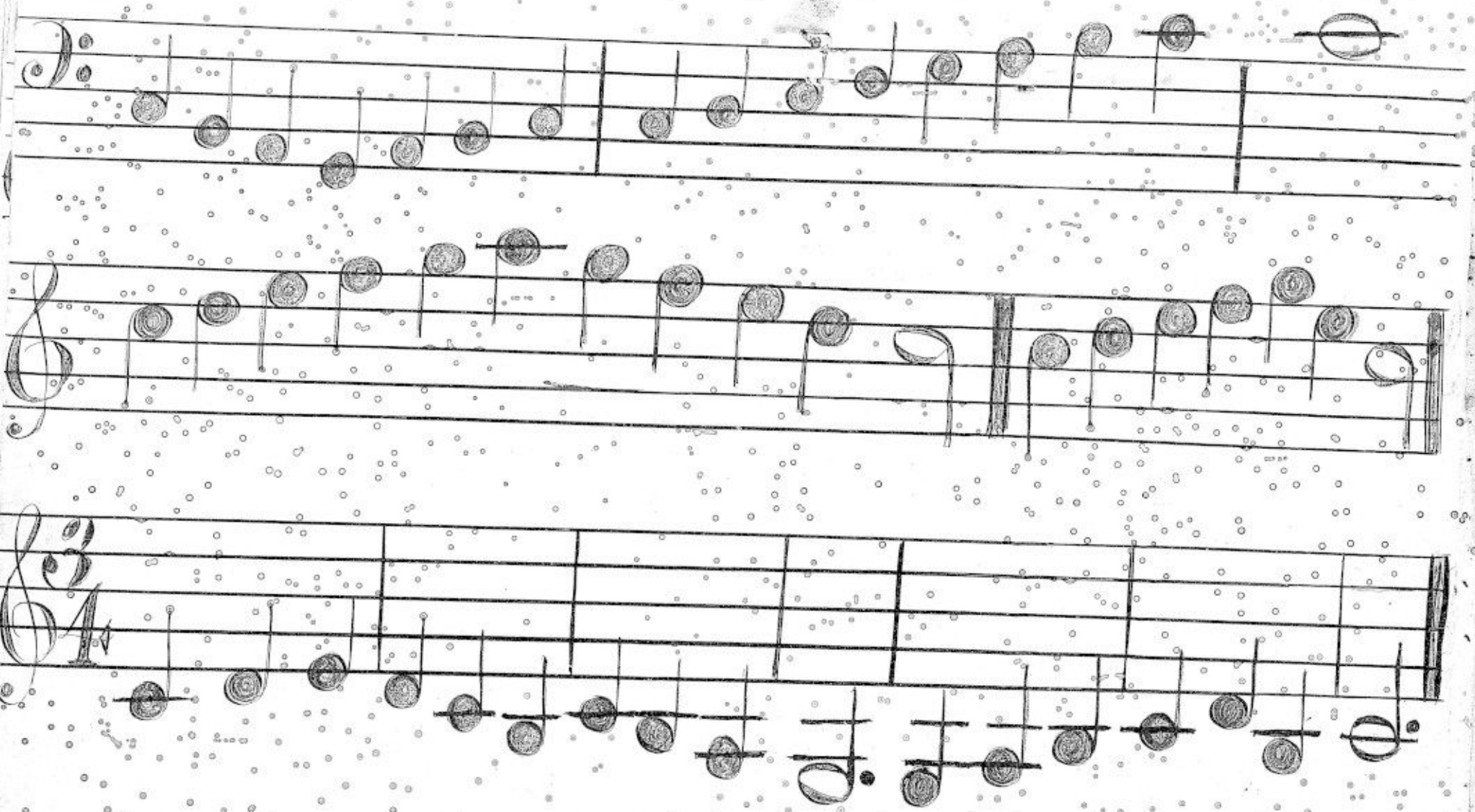
Extension of the Scale






8 1 2 3 2 1 7 1
DO RE MI RE DO SI DO
7 8 7 6 5 4 5 6 7 8
DO, SI, LA, SOL, FA, SOL, LA, SI, DO.

Practice on the Extended Scales





Classfication of the Voice

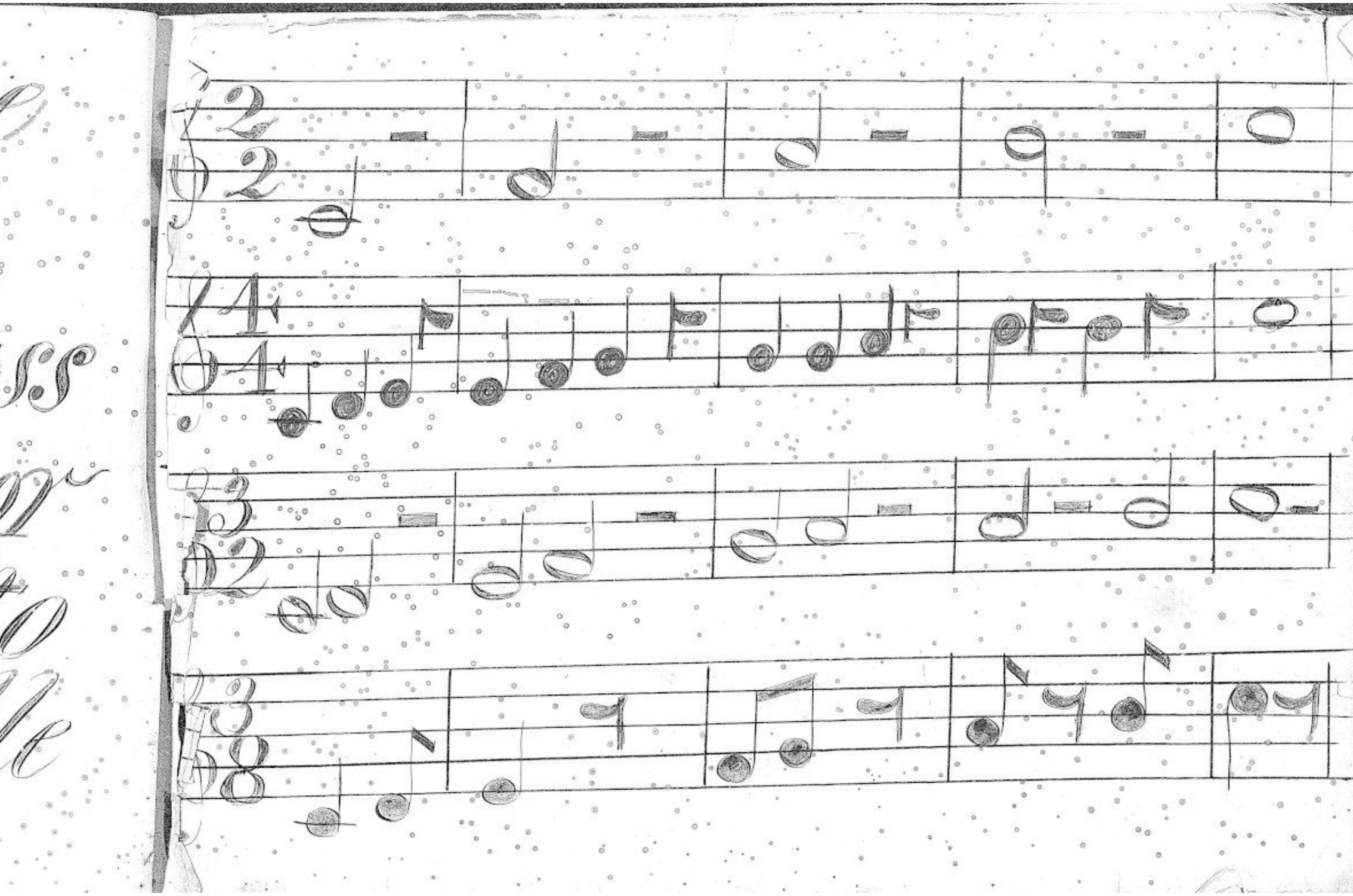
FOUR CLASSES

First Class. Lowest Mens' Voices **Bass**

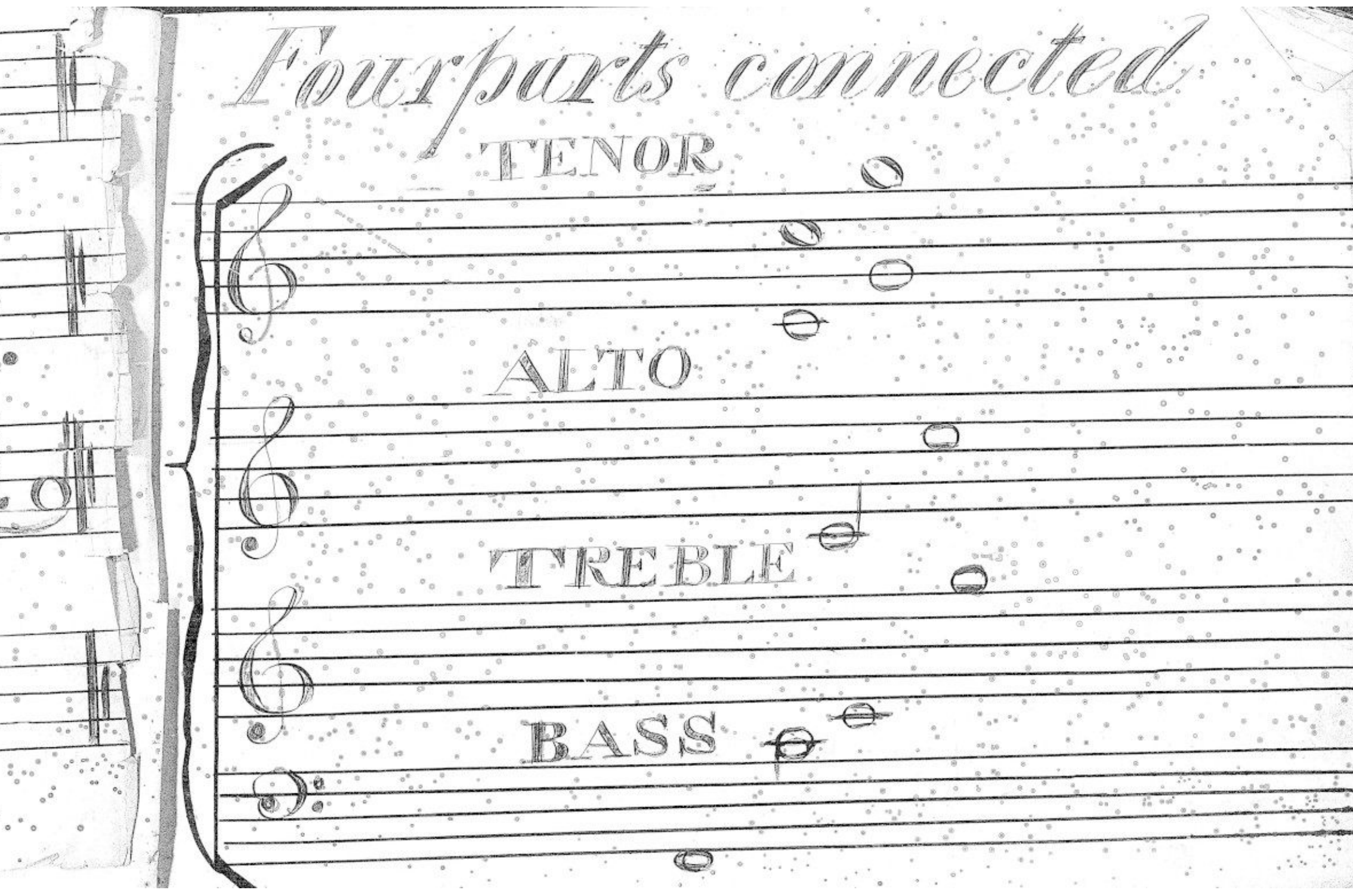
Second " Highest Mens' Voices **Tenor**

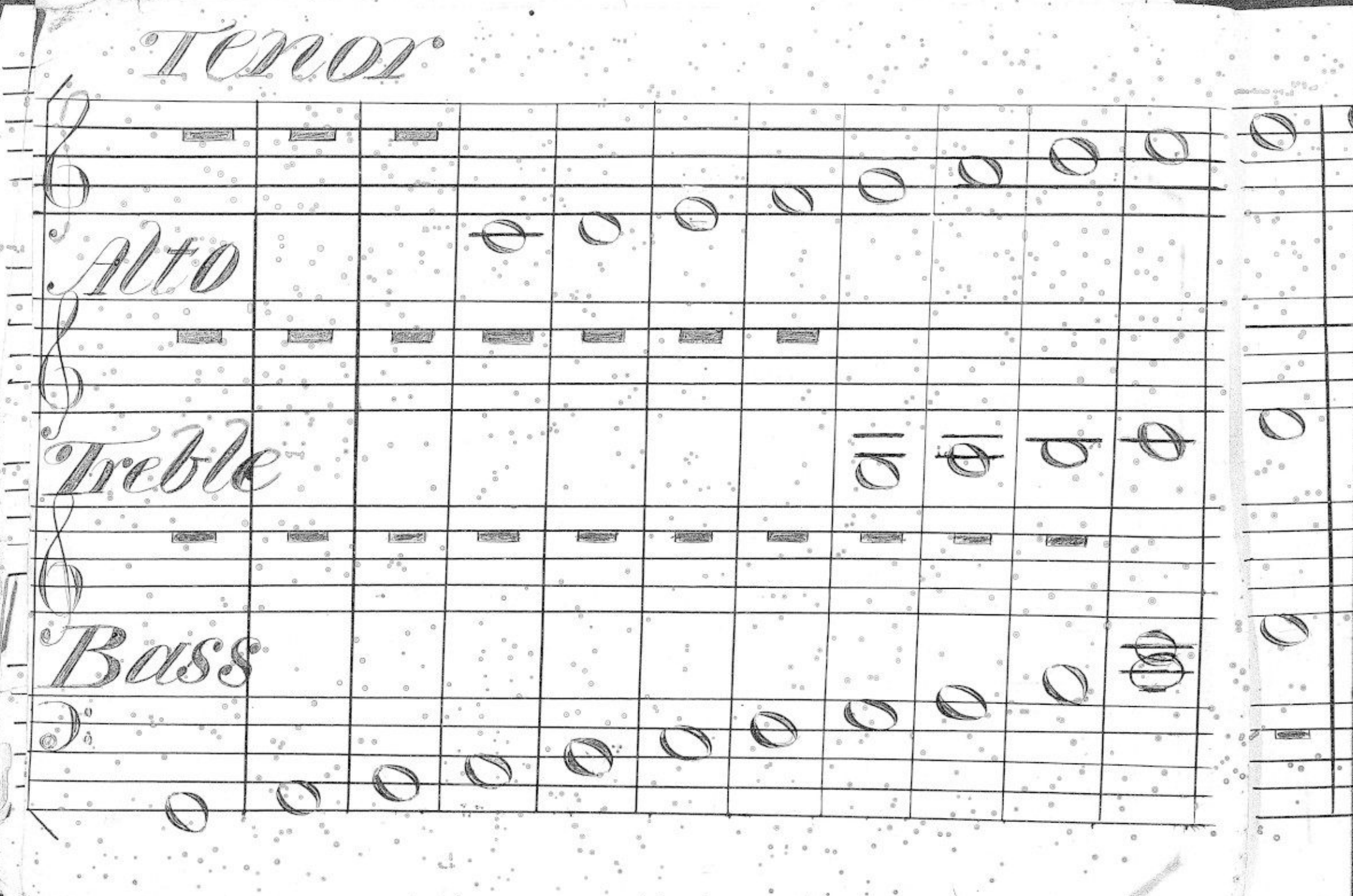
Third " Boys & Lowest Females **Alto**

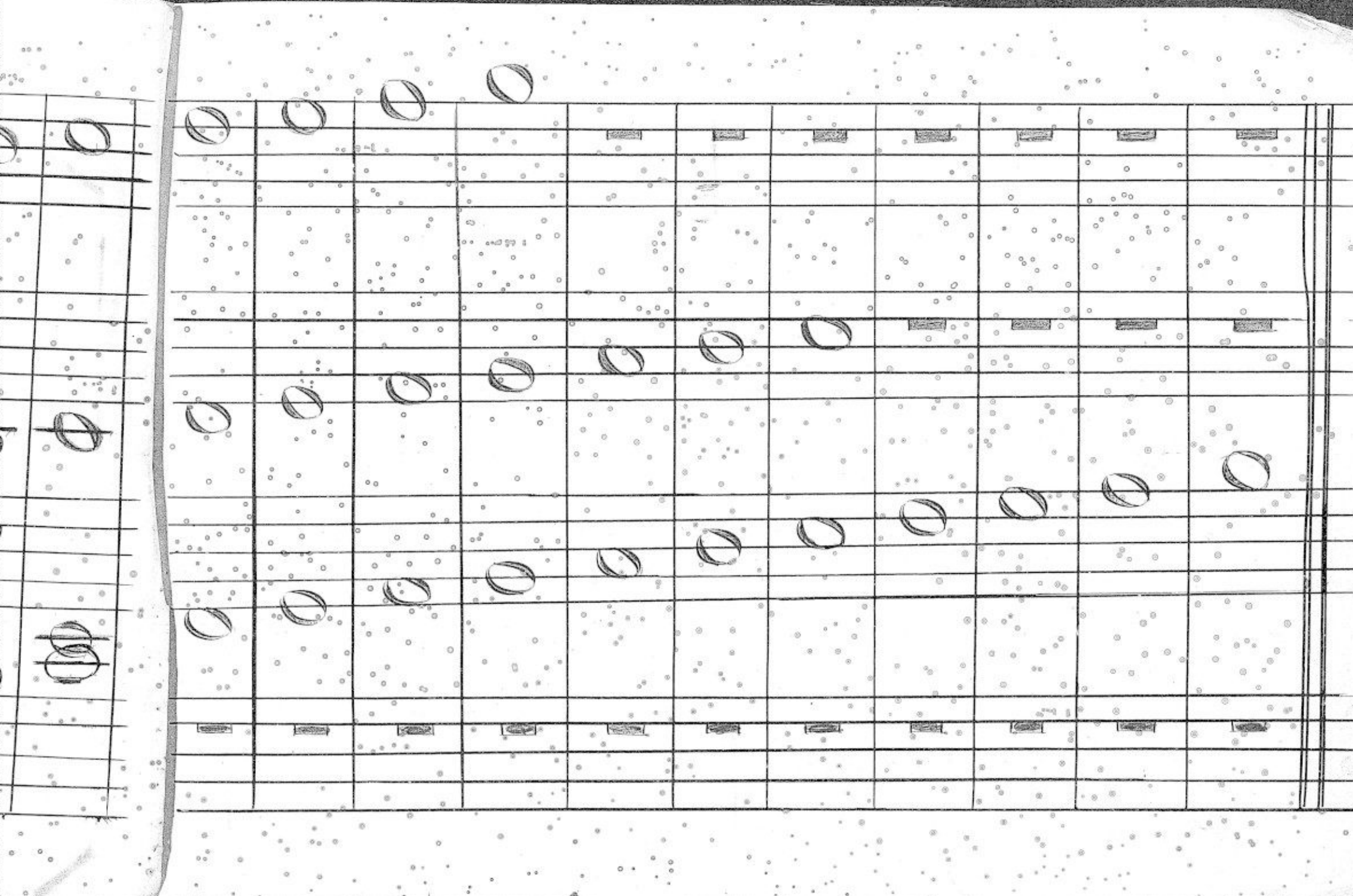
Fourth " Highest Female Voices **Treble**






Four parts connected
TENOR
ALTO
TREBLE
BASS


Tenor
Alto
Treble
Bass



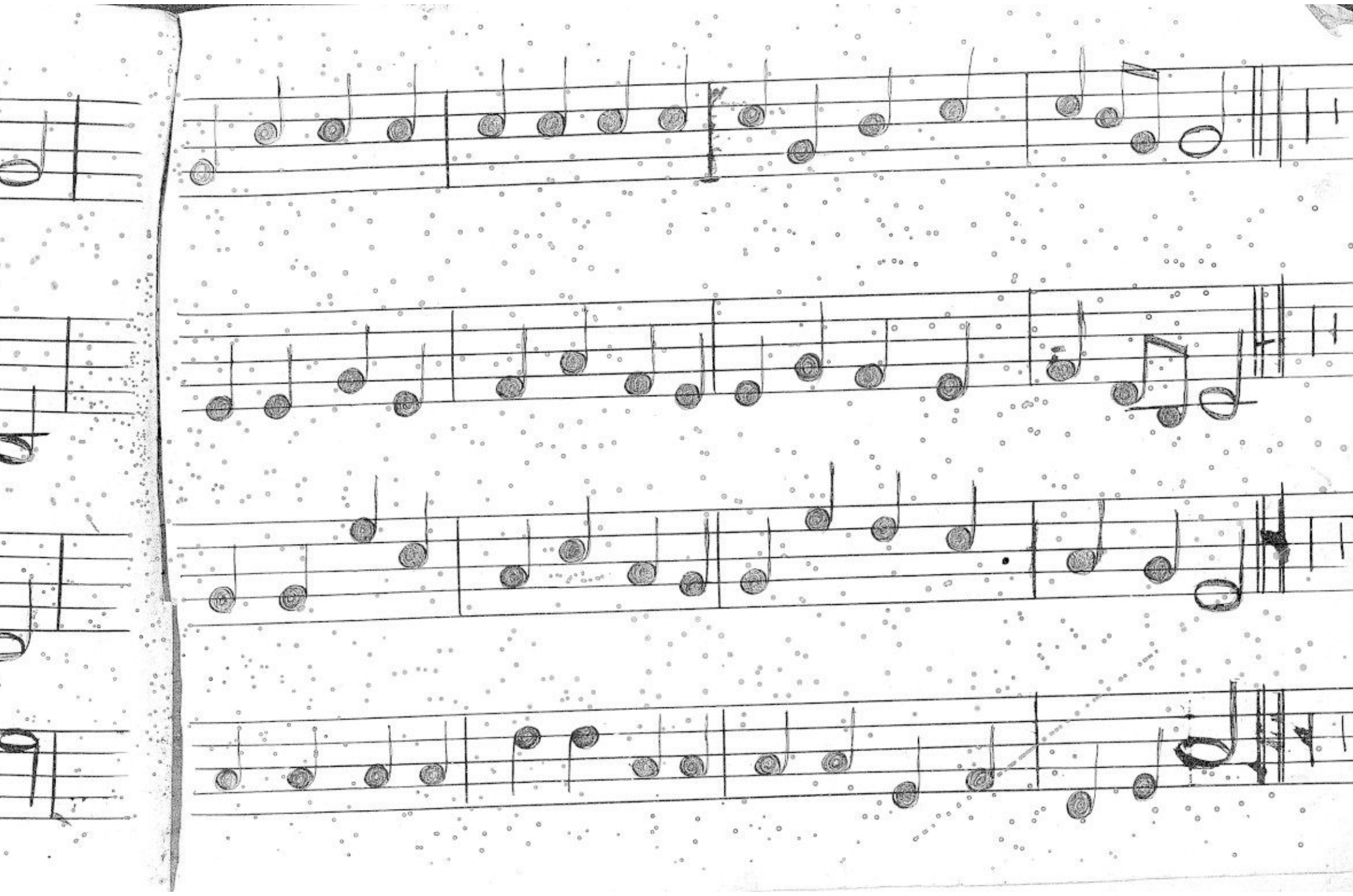
Moderato

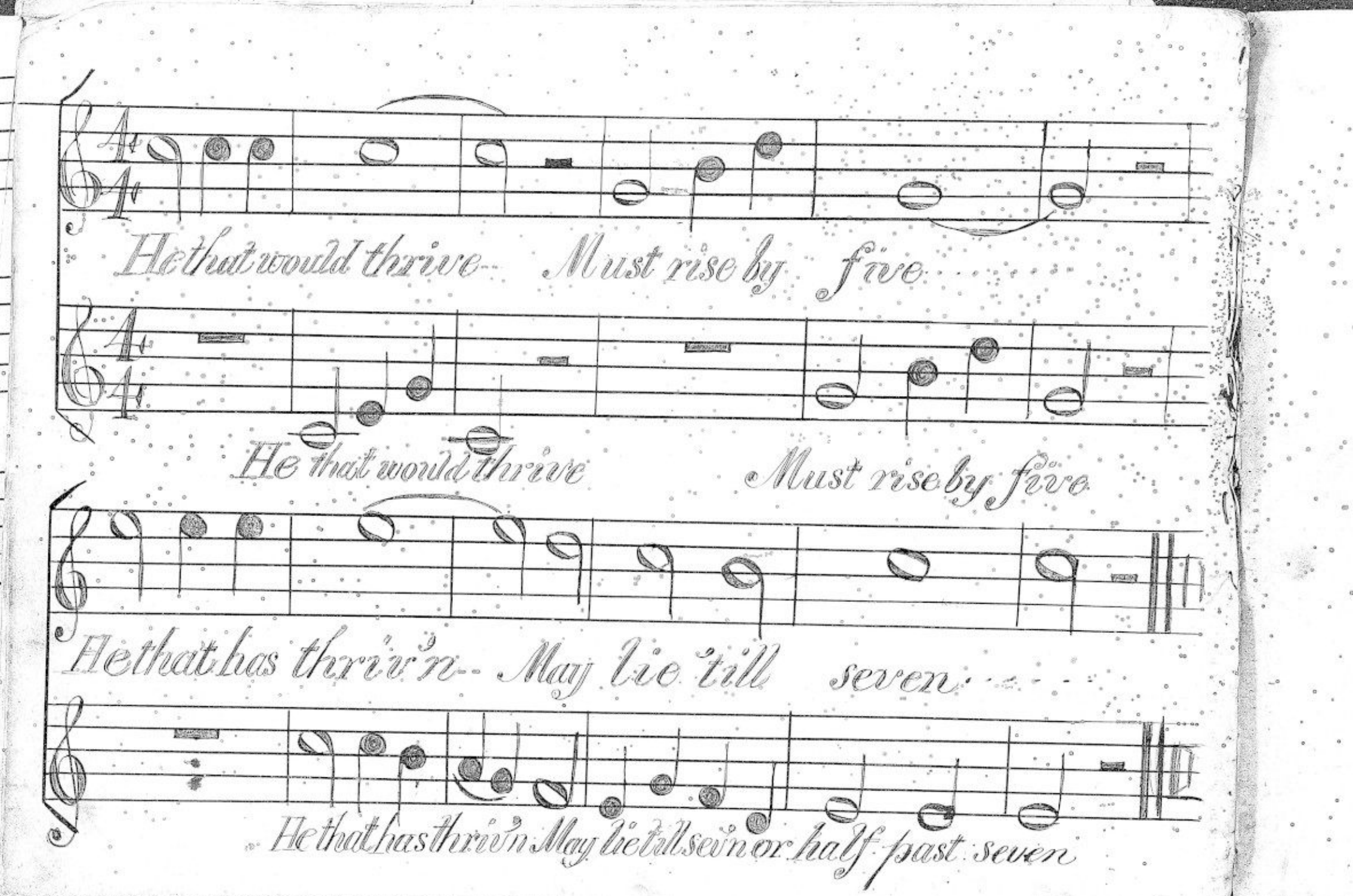
CHIMES




Common Metre
p
mf
p
mf






He that would thrive-- Must rise by five
He that would thrive Must rise by five
He that has thriv'n-- May lie till seven
He that has thriv'n May lie till sevn or half past seven



Sharps Flats and Naturals

The Sharp ♯ raises a Semitone



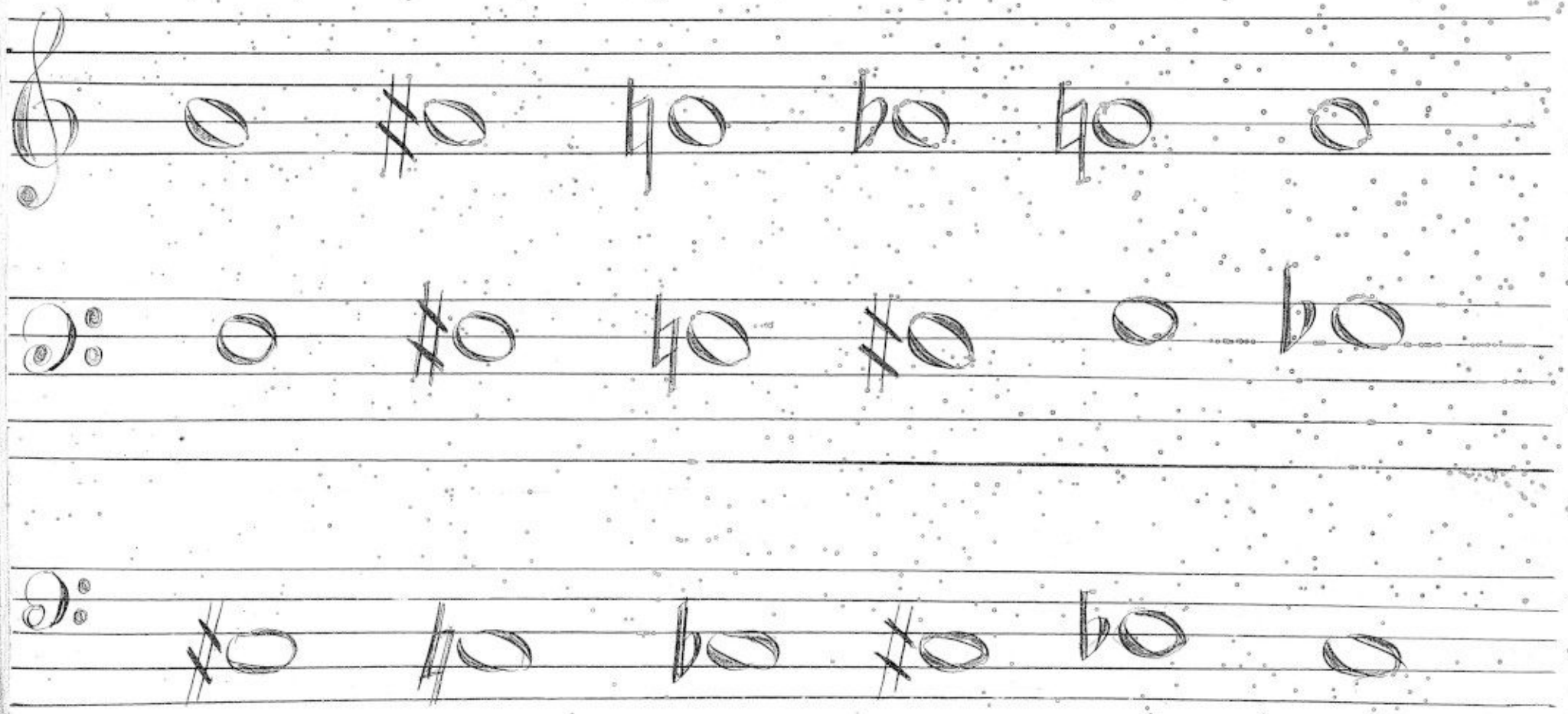
The Flat ♭ falls a Semitone



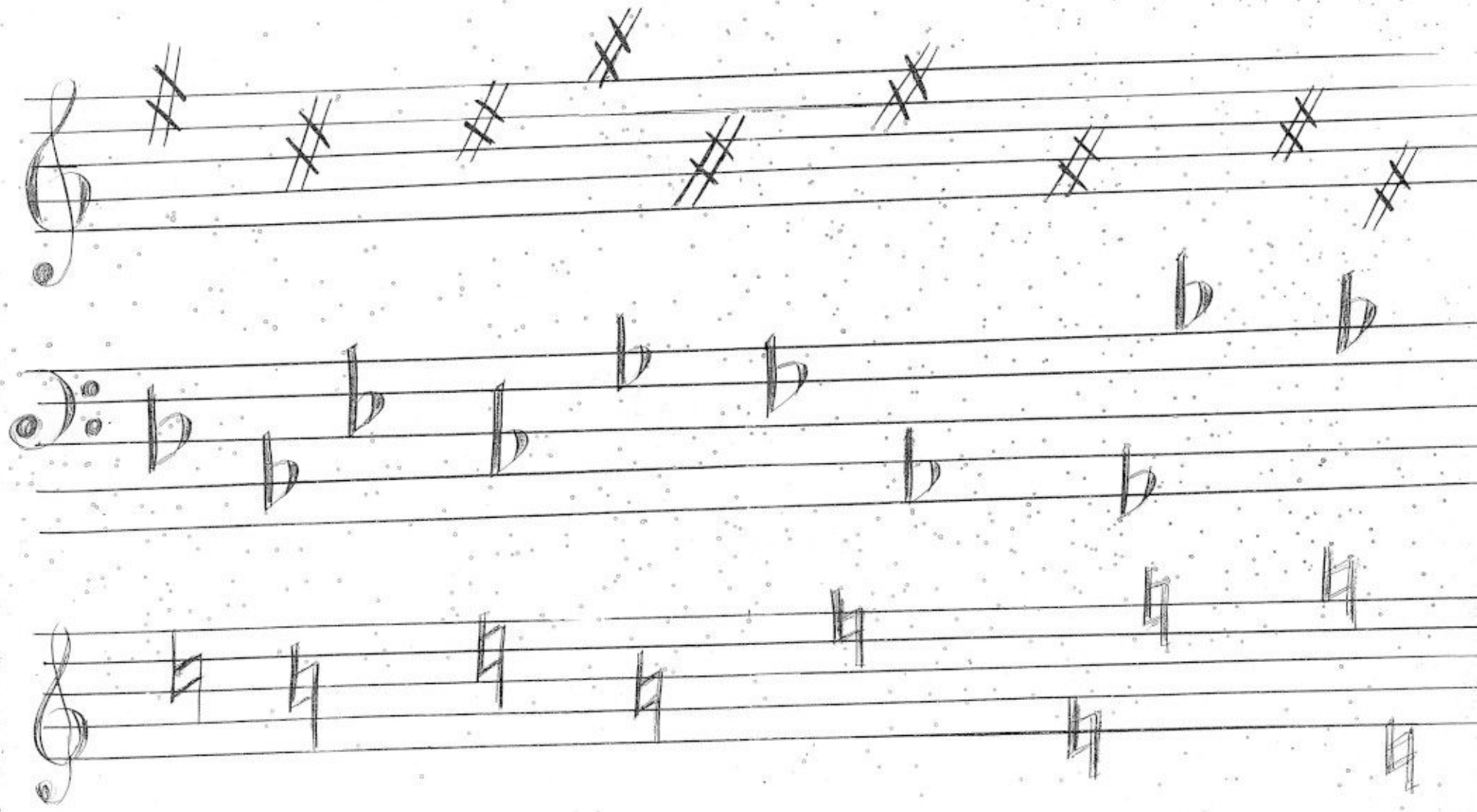
The Natural ♮ raises or falls a Semitone



Changes of Sounds by

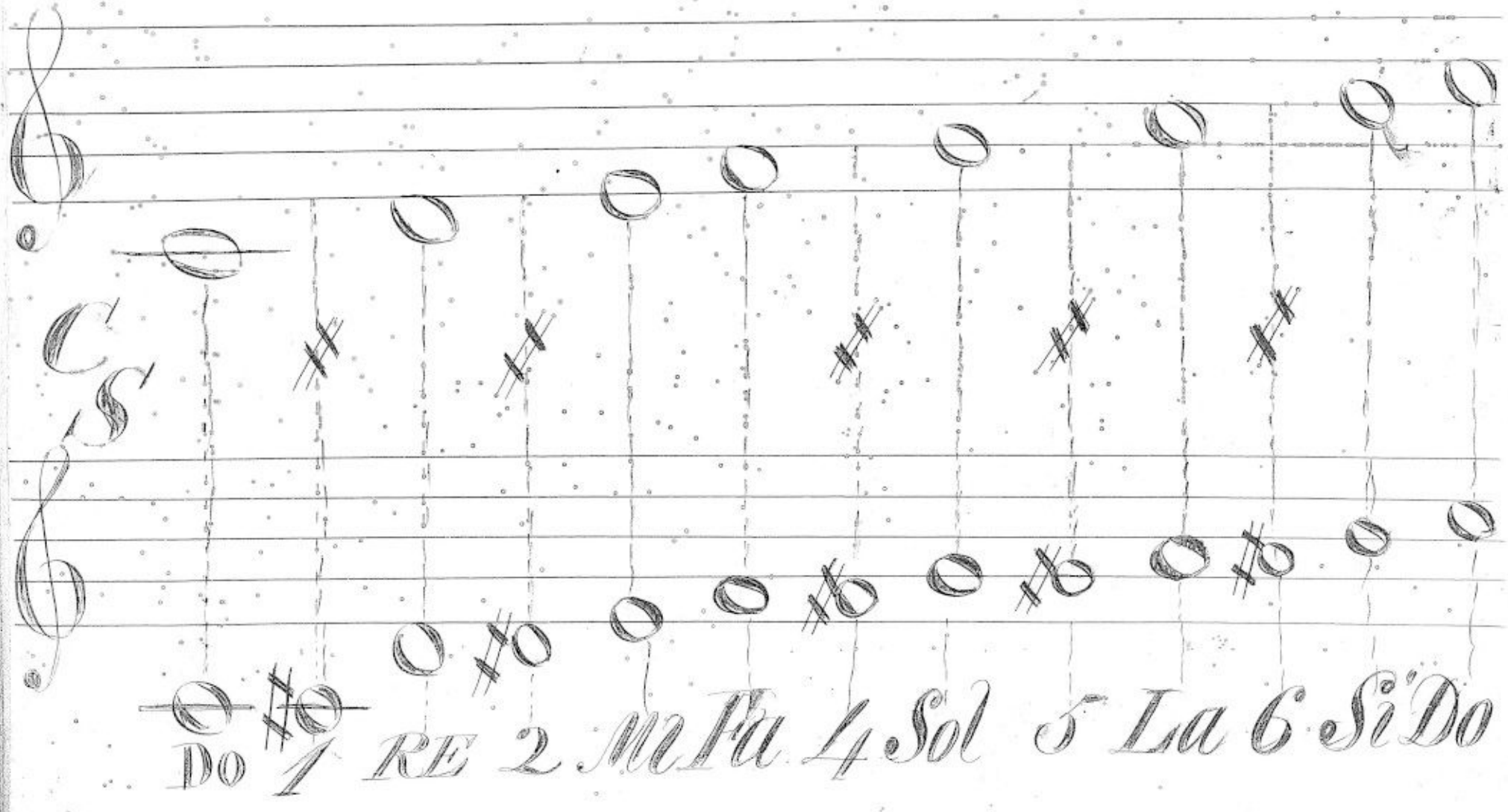


Sharps, Flats, and Naturals.



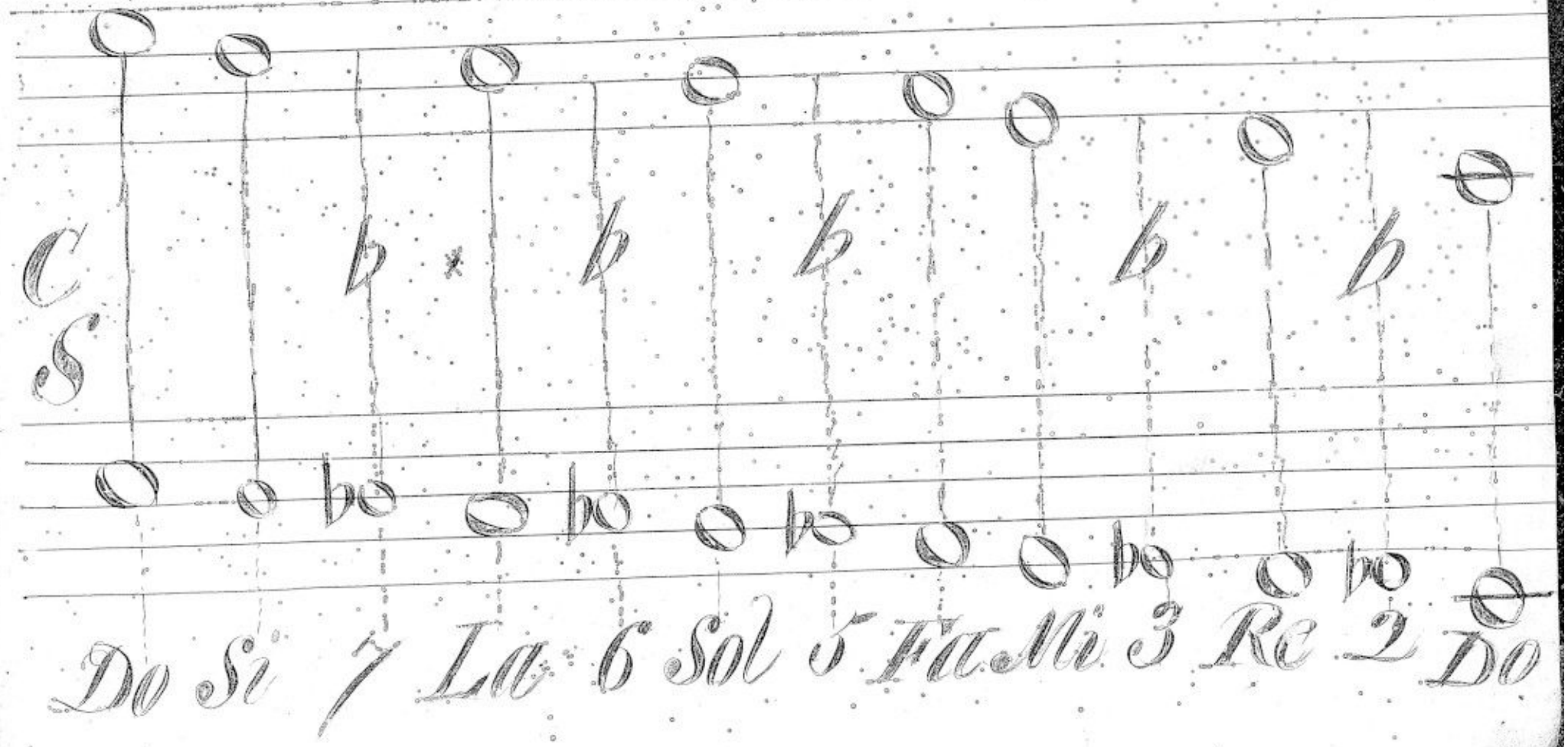
Distinction between Diatonic

Diatonic or Natural Ascending

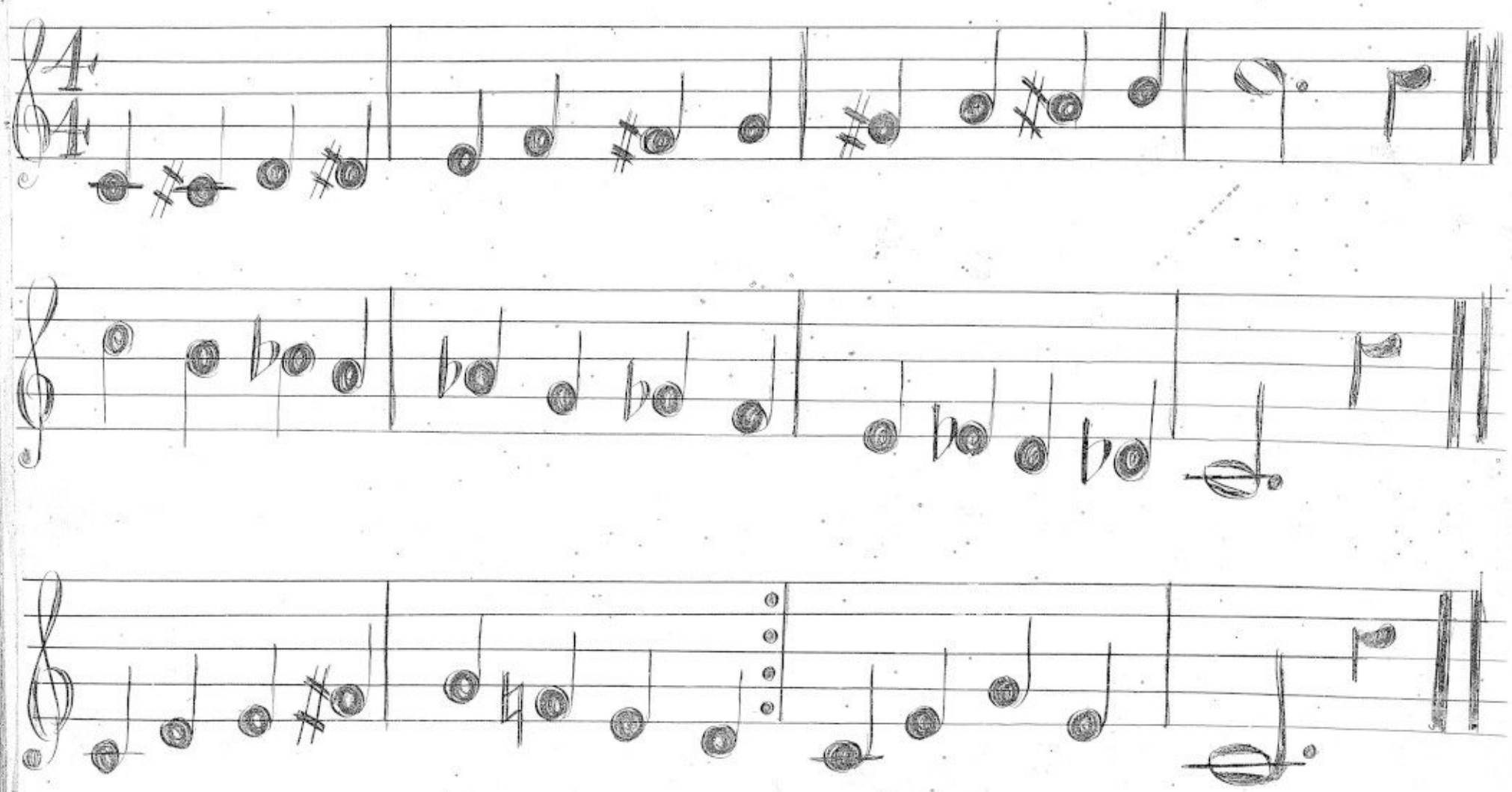


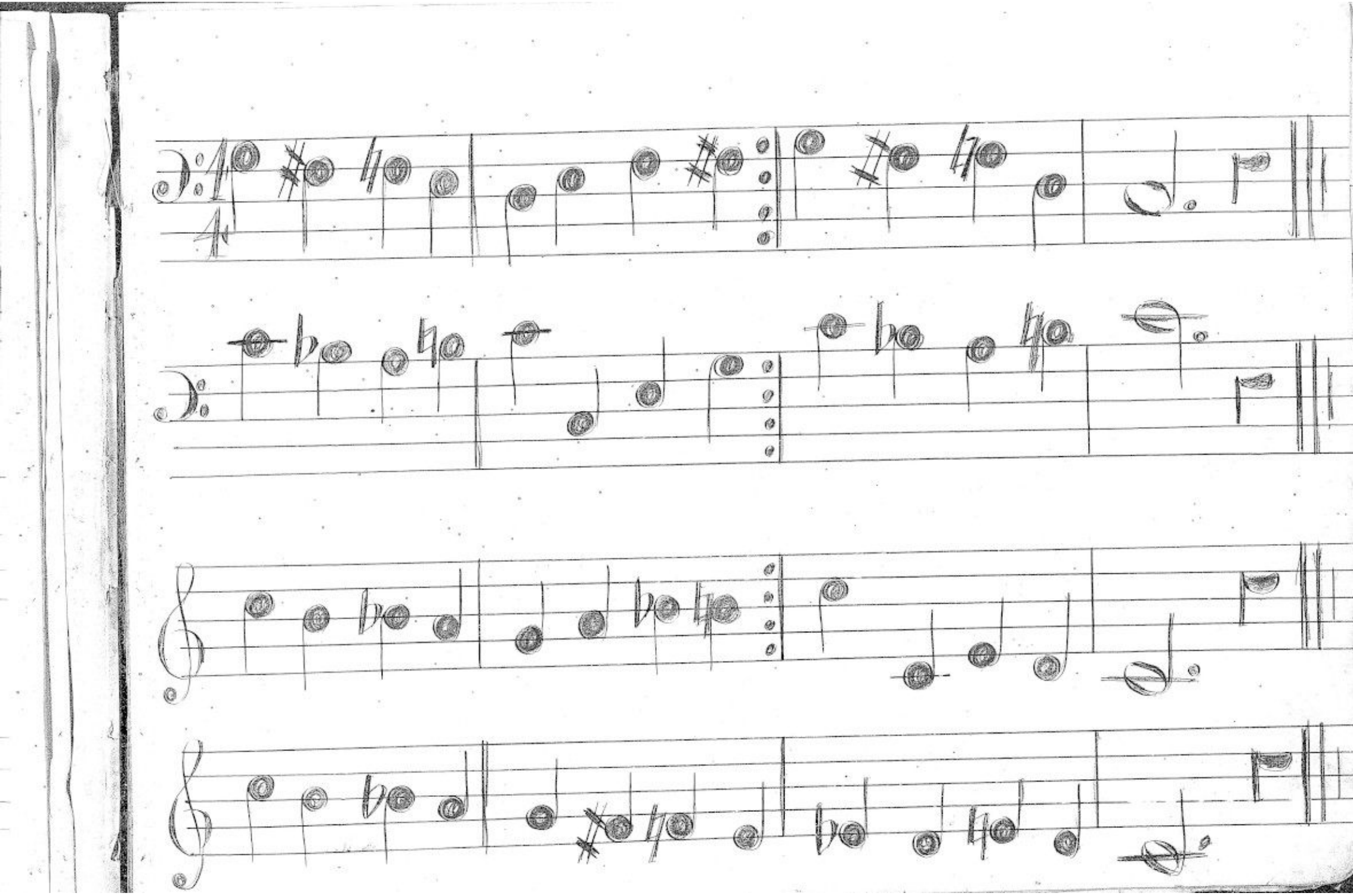
and Chromatic Scales

Descending



Chromatic Exercises

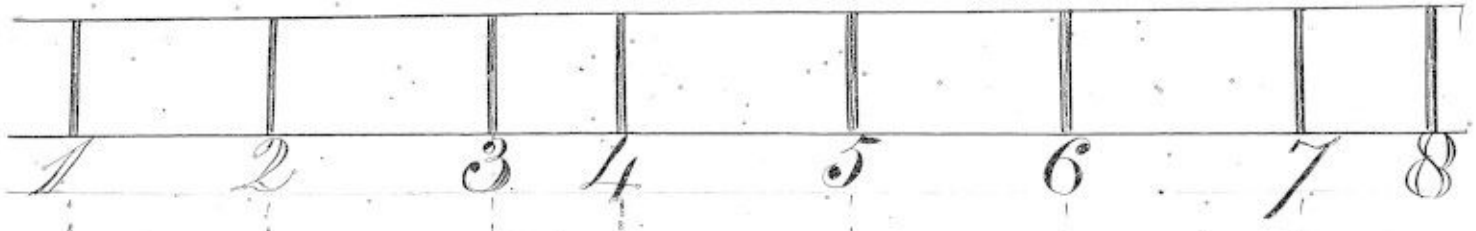




TRANSPOSITION OF

By Sharps

Natural Order of the Tones & Semitones



IONICS								
Natural DO	Do	Re	Mi	Fa	Sol	La	Si	Do
One Sharp SOL	Sol	La	Si	Do	Re	Mi	♯Sol	
Two Sharps RE	Re	Mi	♯Sol	La	Si	♯Re		
Three Sharps LA	La	Si	♯	Re	Mi	♯	♯La	
Four Sharps MI	Mi	♯	♯	La	Si	♯	♯	Mi

Change of Tonic or Key
By Flats
Natural Order of the Tones & Semitones



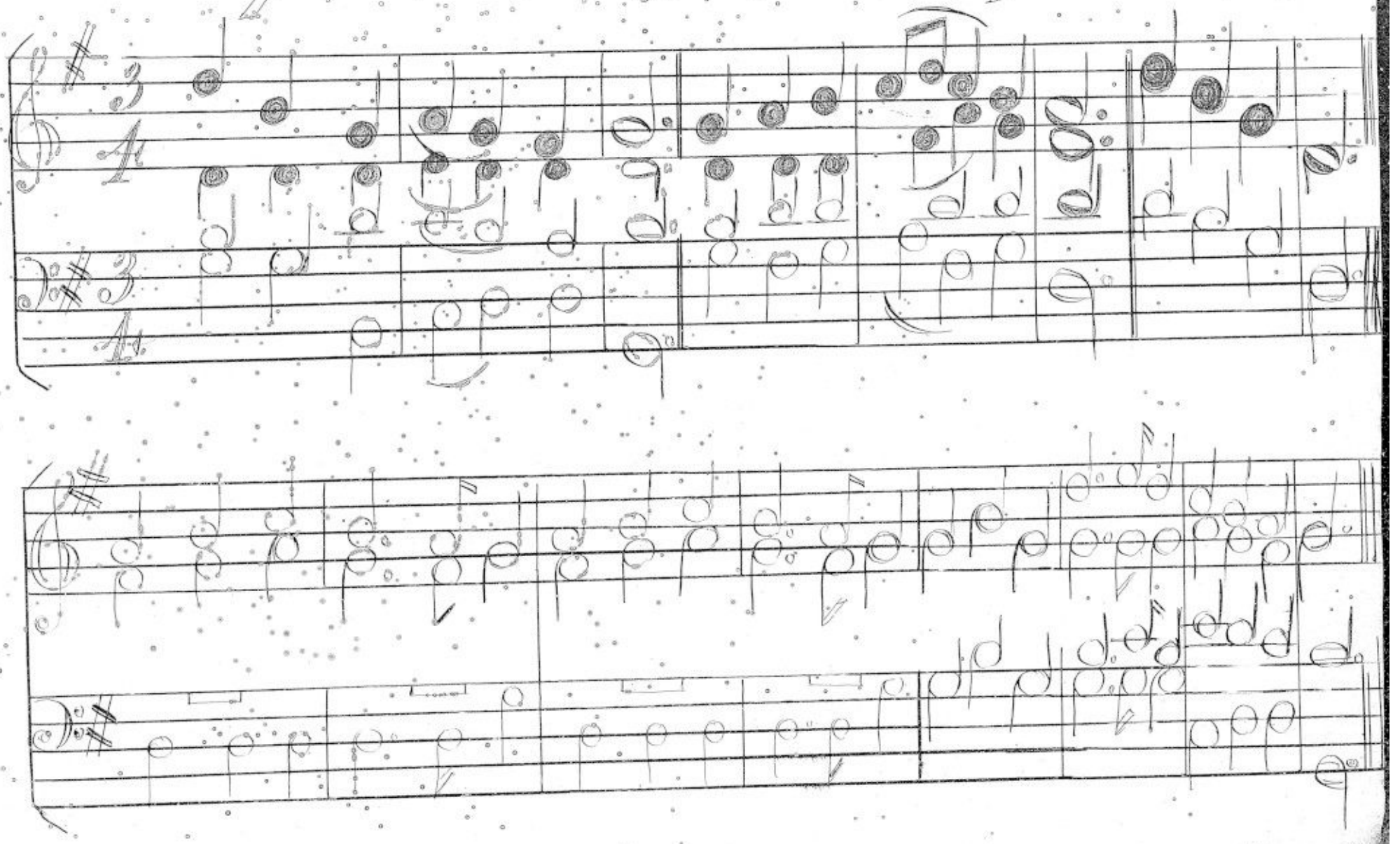
TONICS	1	2	3 4	5	6	7 8
Natural DO	Do	Re	Mi Fa	Sol	La	Si Do
One Flat FA	Fa	Sol	La b	Do	Re	Mi Fa
Two Flats 1. SI	b	Do	Re b	Fa	Sol	La b
Three Flats 1. MI	b	Fa	Sol b	b	Do	Re b
Four Flats 1. LA	b	b	Do b	b	Fa	Sol b

Scales in the different Keys

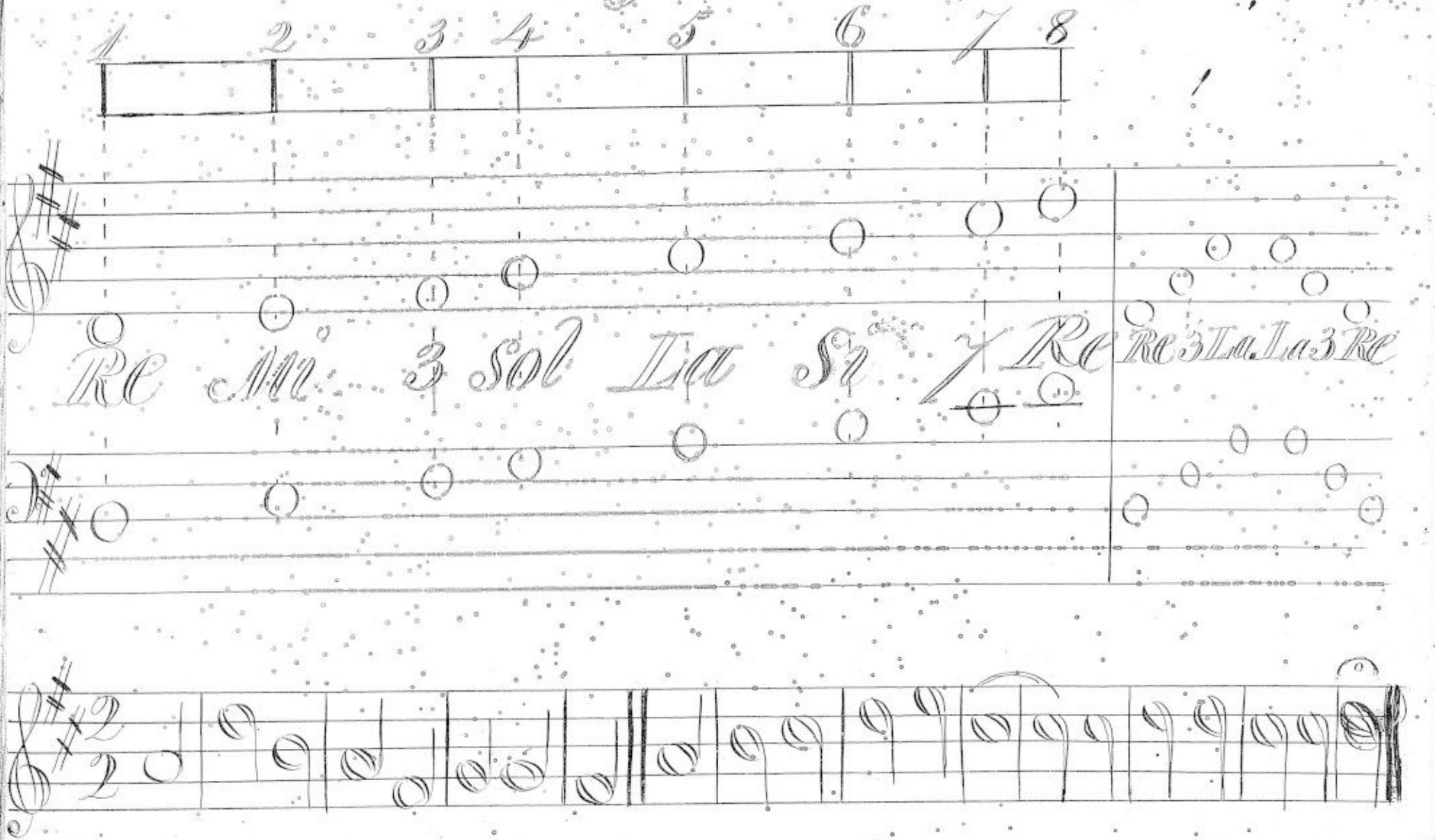
Tonic of SOL One Sharp



Transposed by Sharps

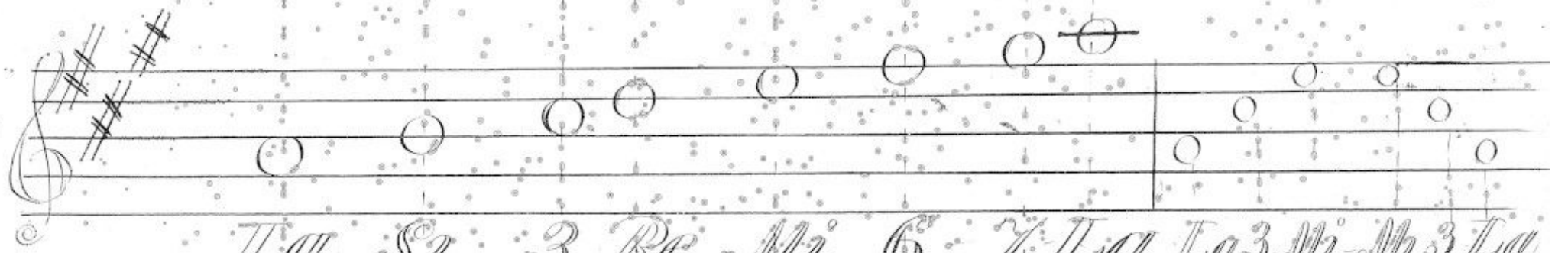


Tone of RE, Two Sharps

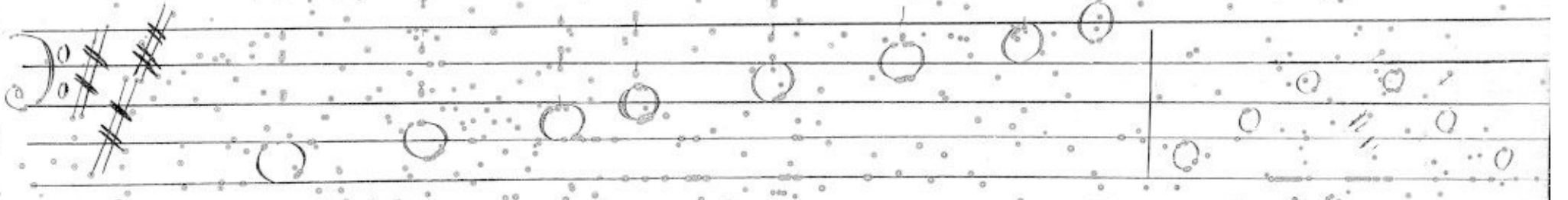


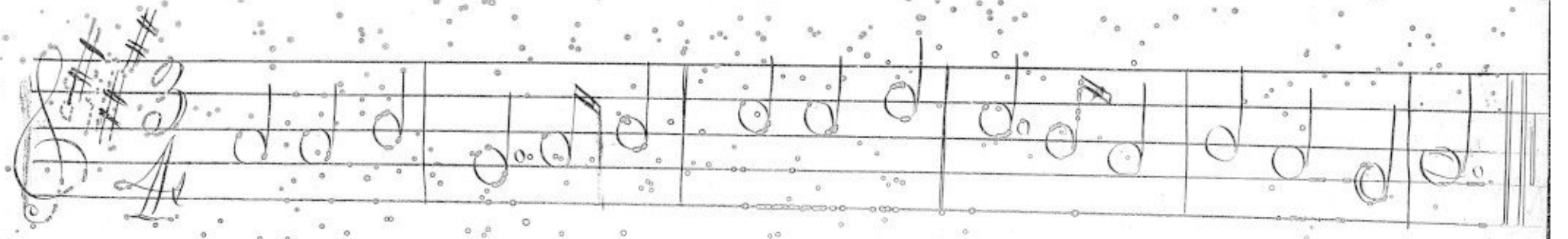
Tonic of LA Three Sharps

1 2 3 4 5 6 7 8



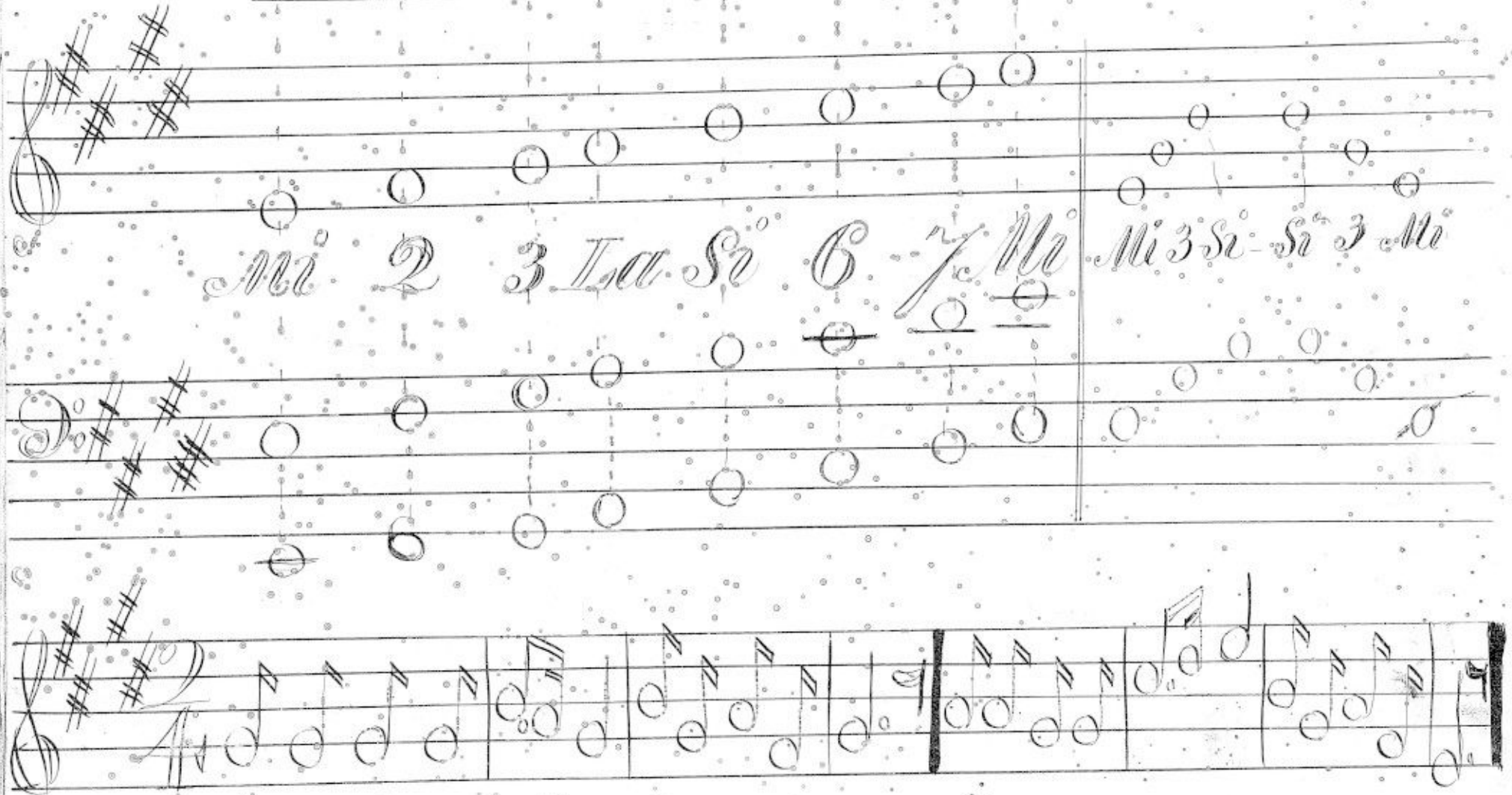
La Si 3 Re Mi 6 7 Sa La 3 Mi Mi 3 La





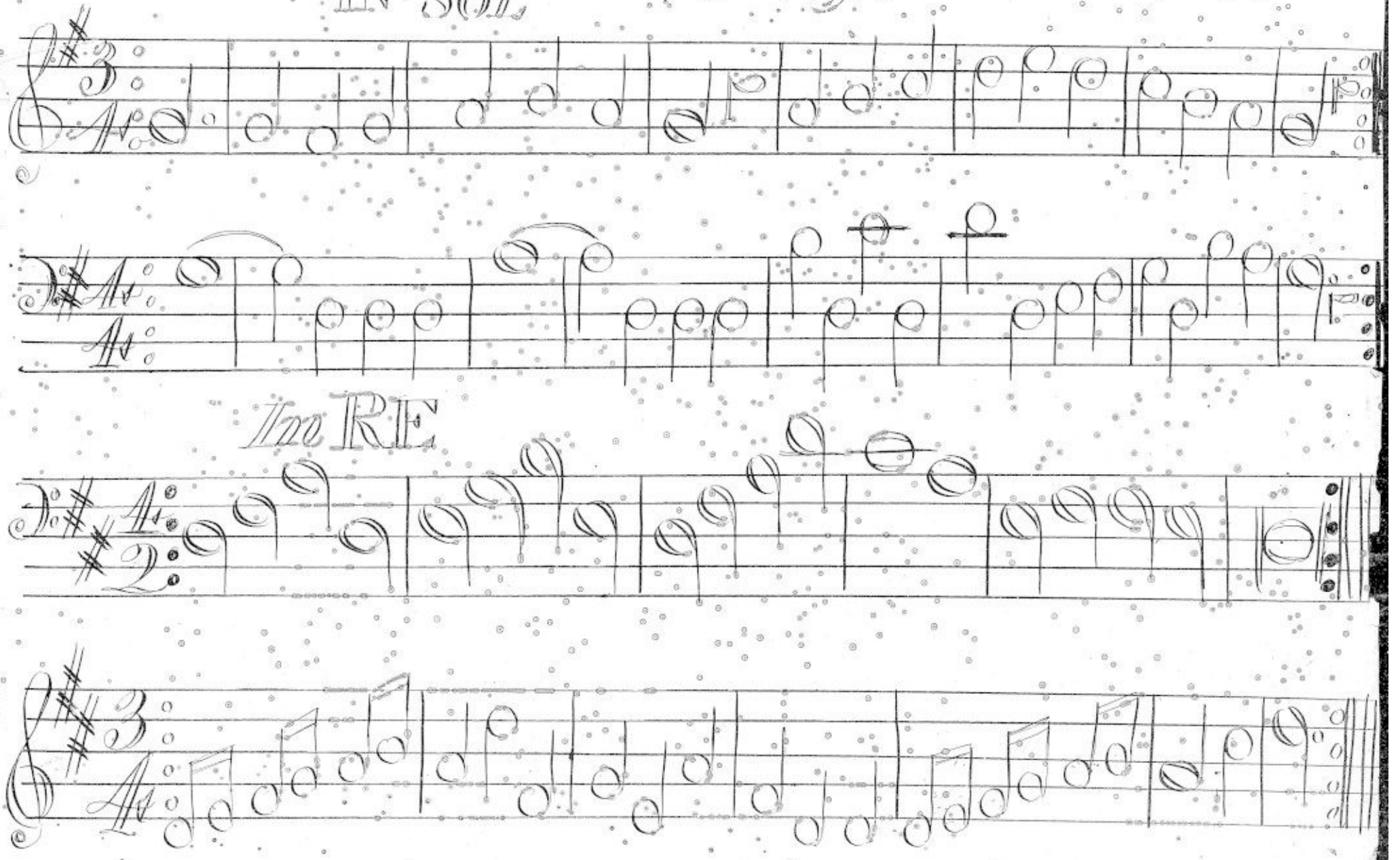
Tenor of M.II Four Sharps

1 2 3 4 5 6 7 8



IV Exercises in keys of SOL. RE. LA & MI

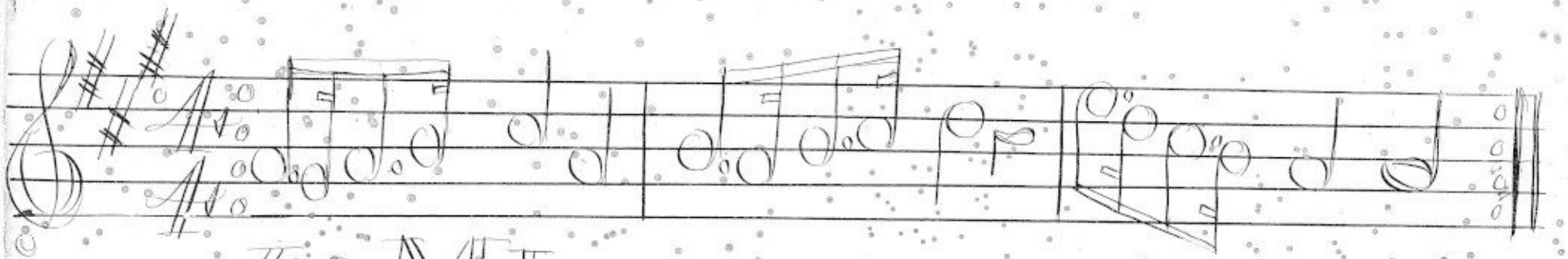
IN SOL



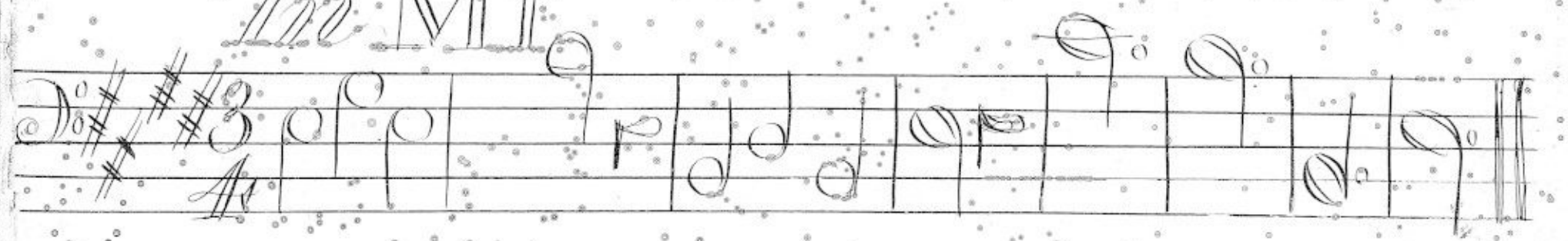
In RE

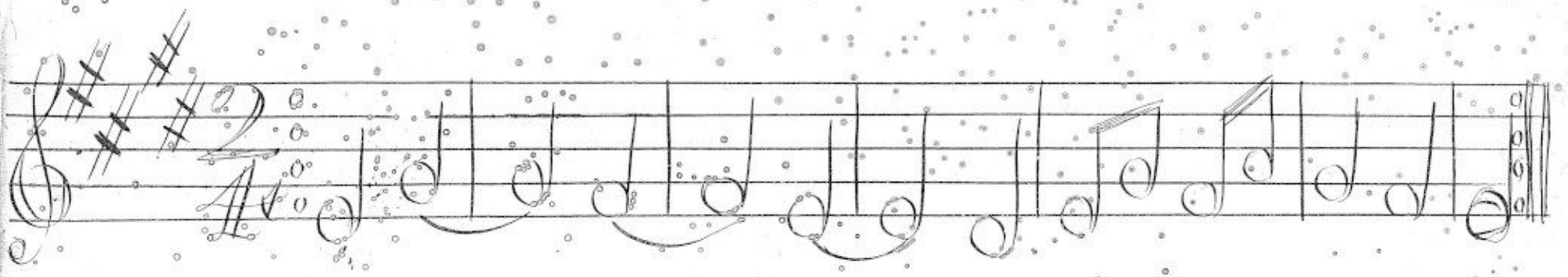
In LA



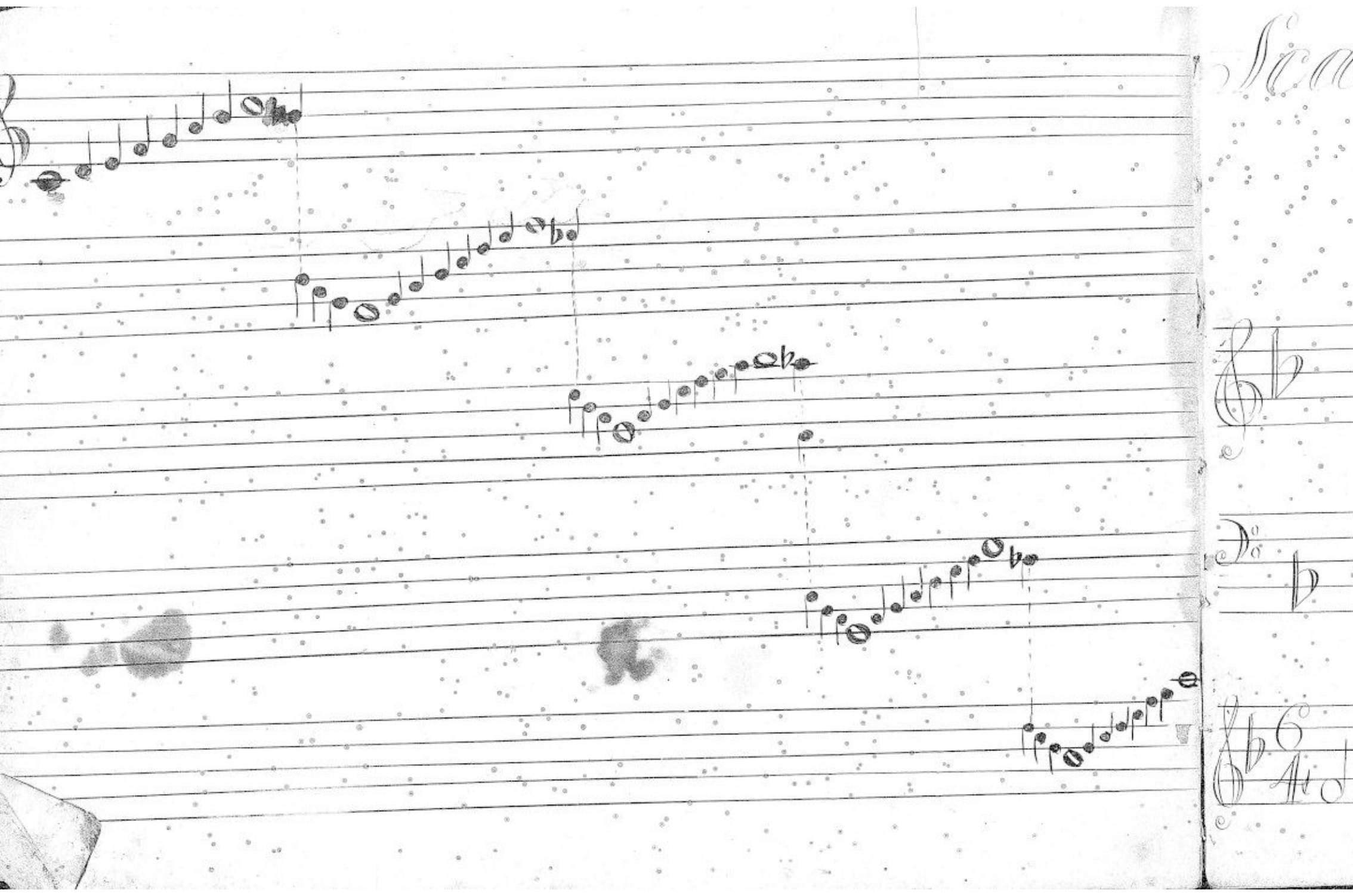


In MI







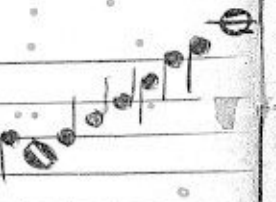


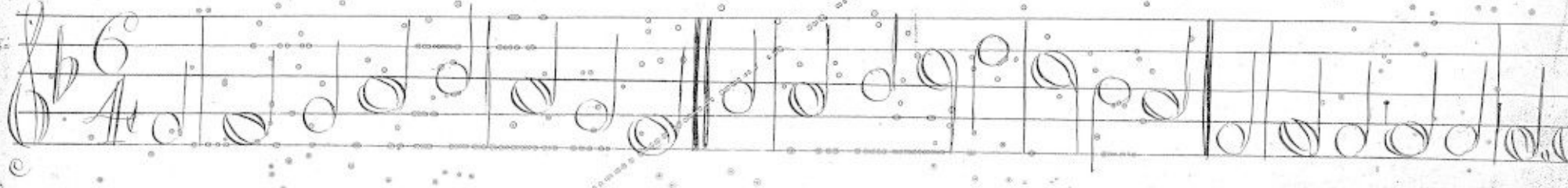
Scales transposed by FLATS

Tonic of FA One Flat

1 2 3 4 5 6 7 8








Tonic of 1 (Si°) Two Flats
1 2 3 4 5 6 7 8
1 Do Re 4 Fa Sol La 1

Tonic of 1 (Mi) Three Flats

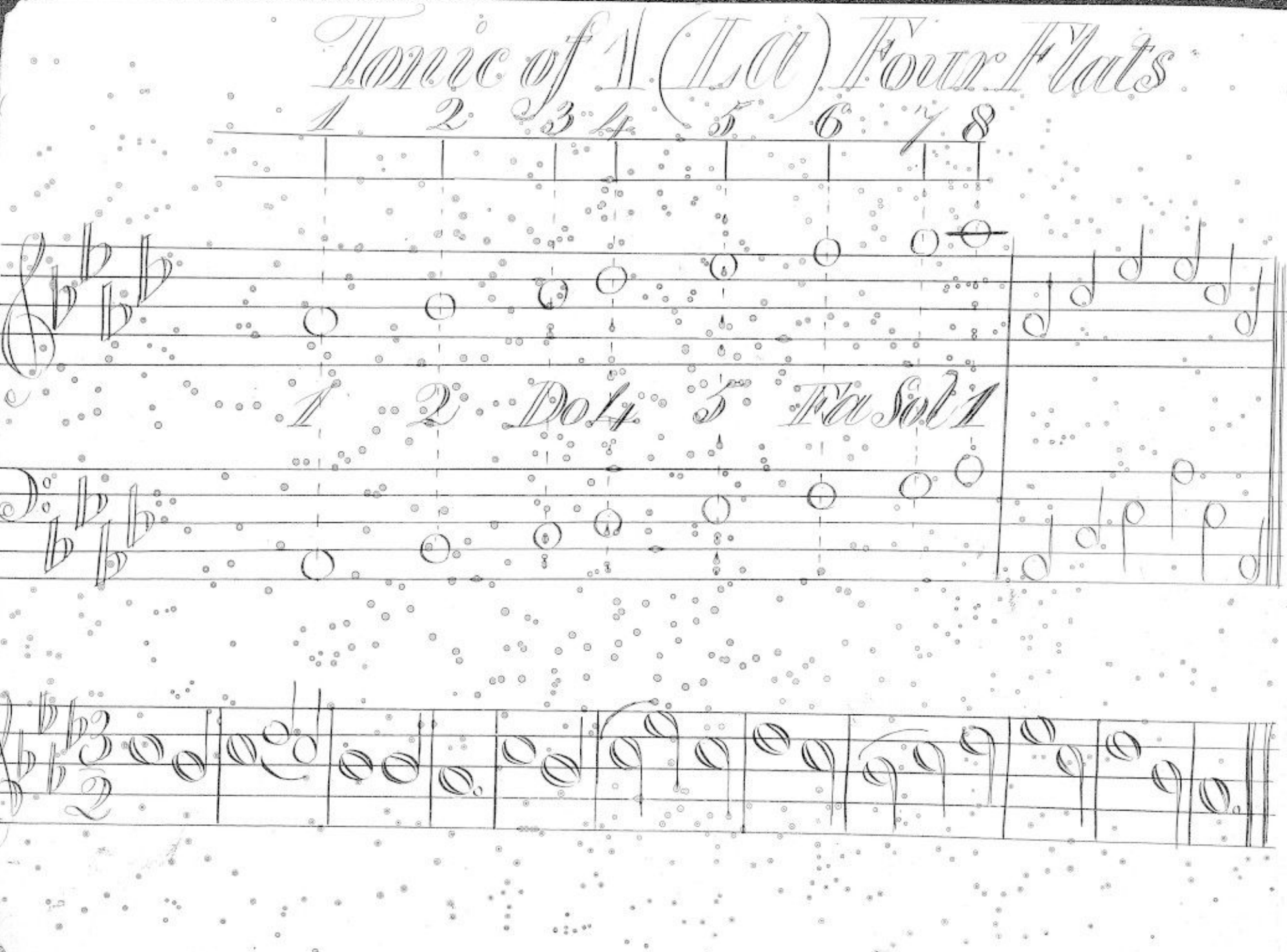
1 2 3 4 5 6 7 8



Tonic of 1 (La) Four Flats

1 2 3 4 5 6 7 8

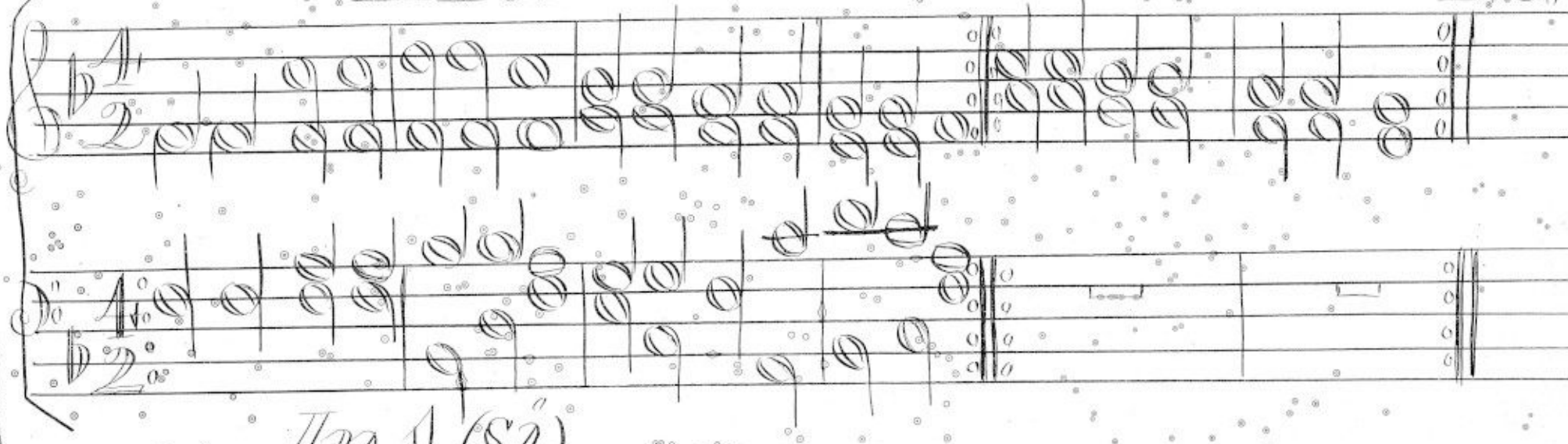
1 2 Do 4 5 Fa Sol 1



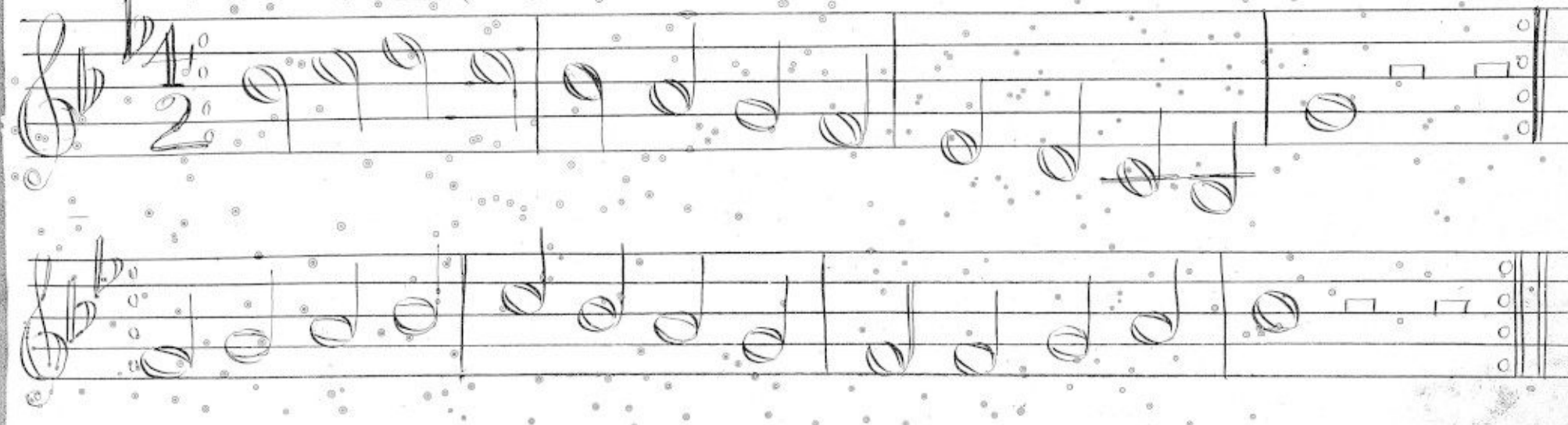
Exercises on Keys of F flats

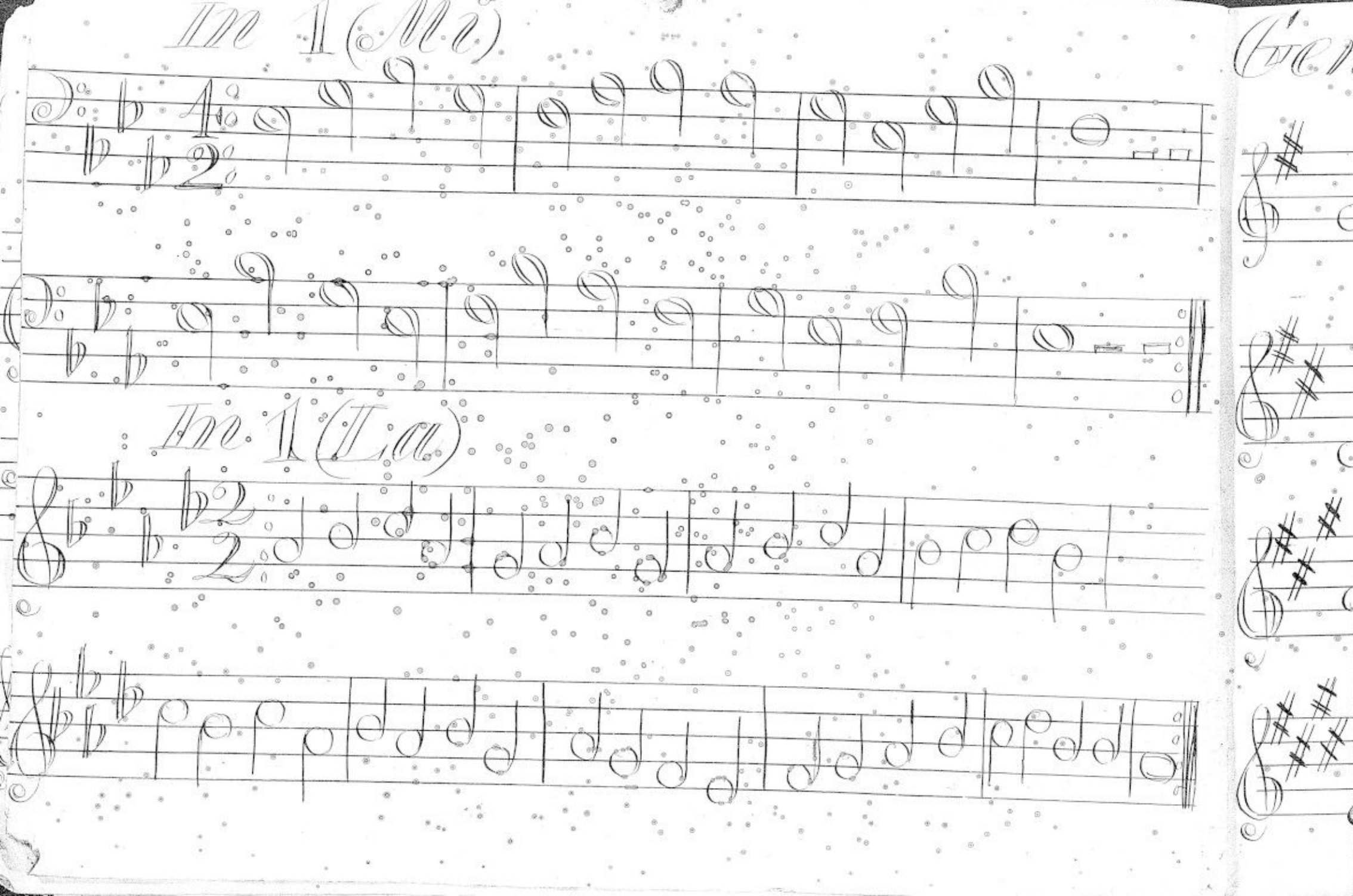
In Fa

D.C.

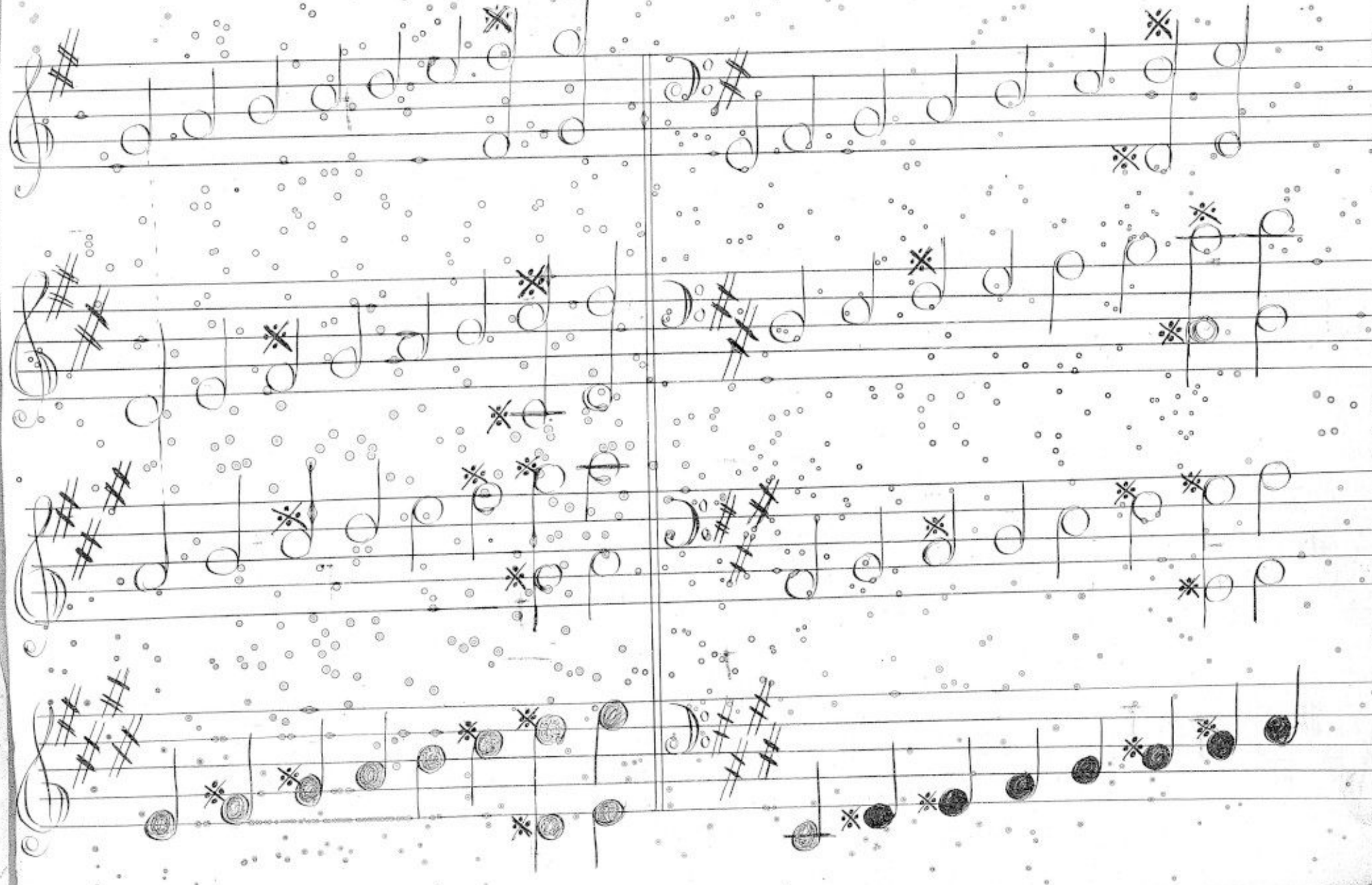


In 1 (Sa)





General View of the Keys by Sharps



General View of the Keys by Flats



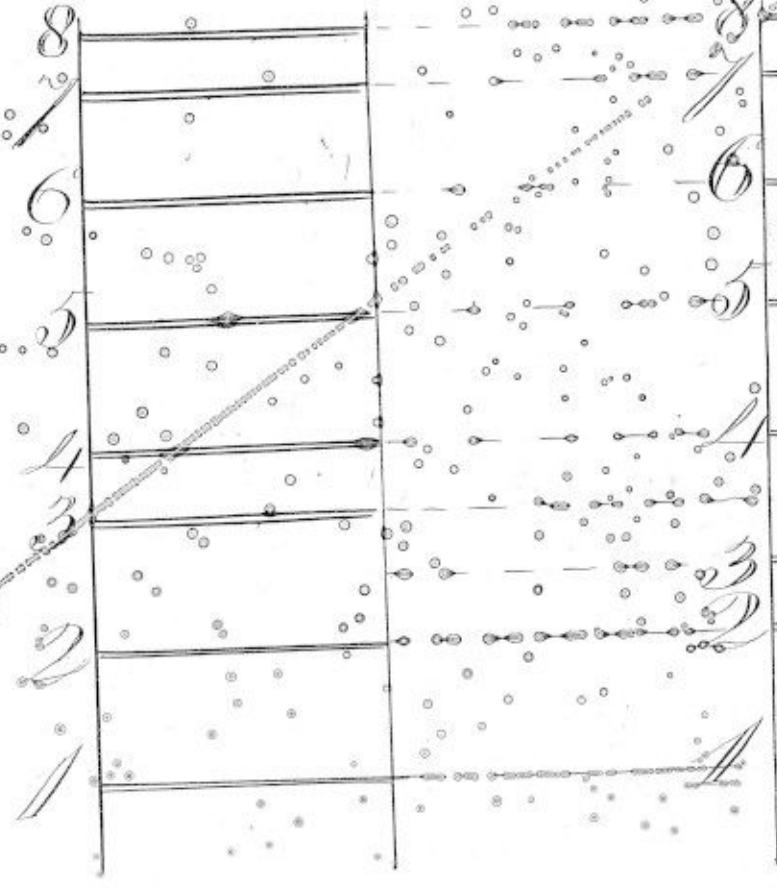
Notes

MODES. MAJOR and MINOR

The Modes contrasted

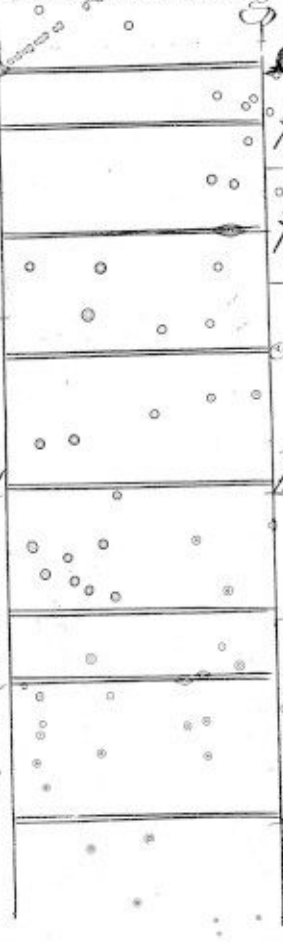
MAJOR

Ascending & Descending

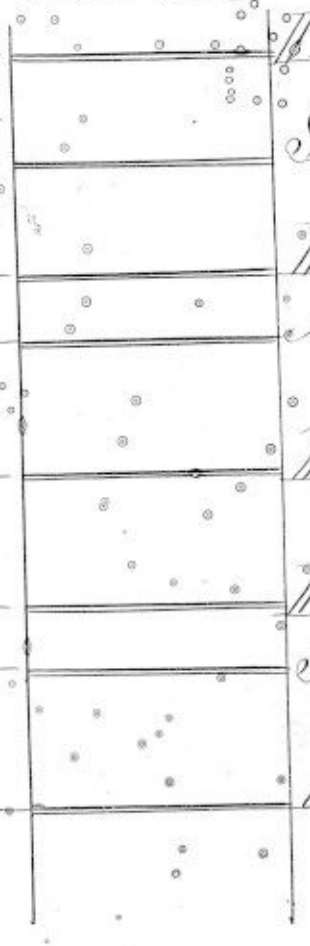


MINOR

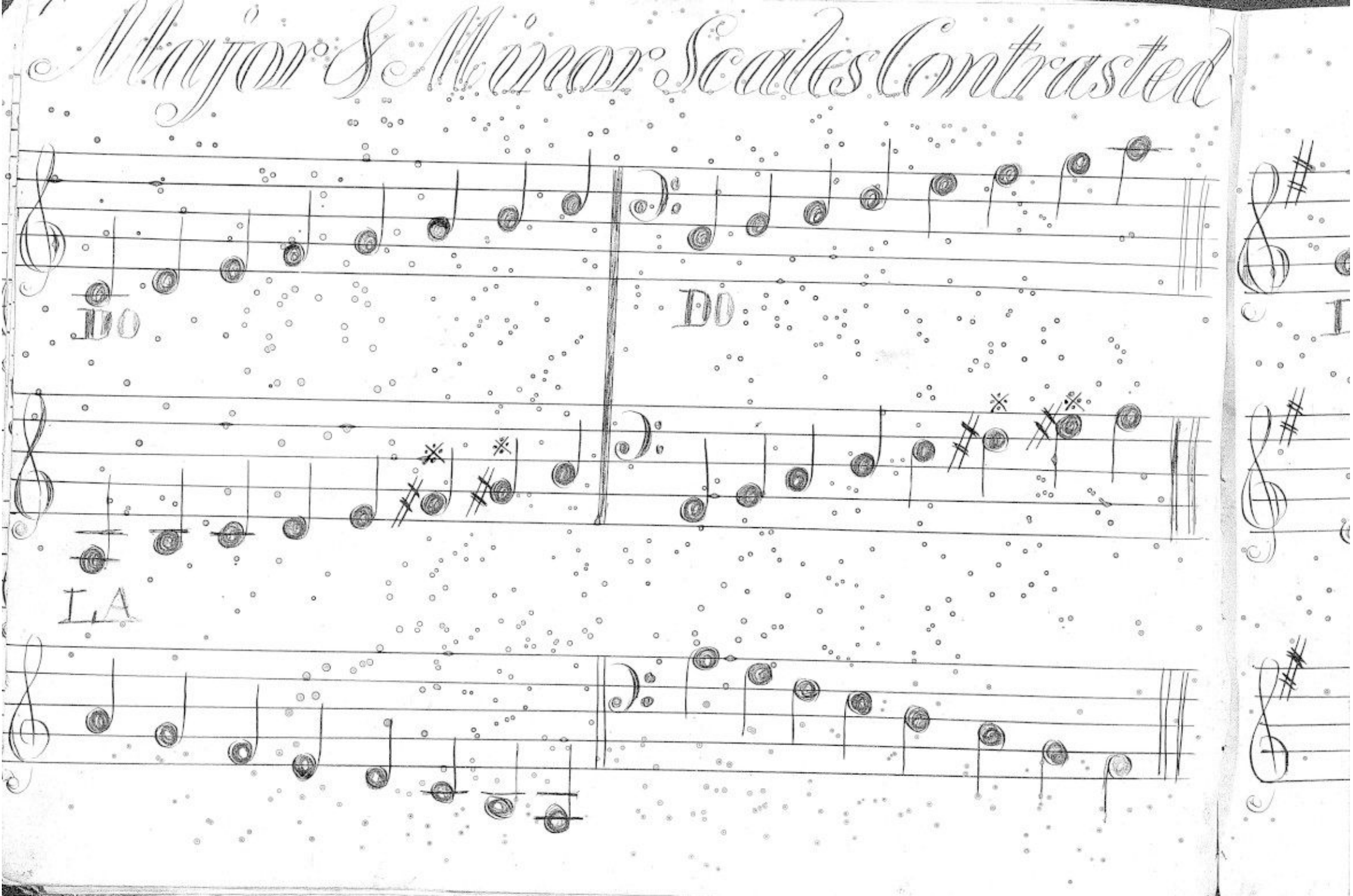
Ascending

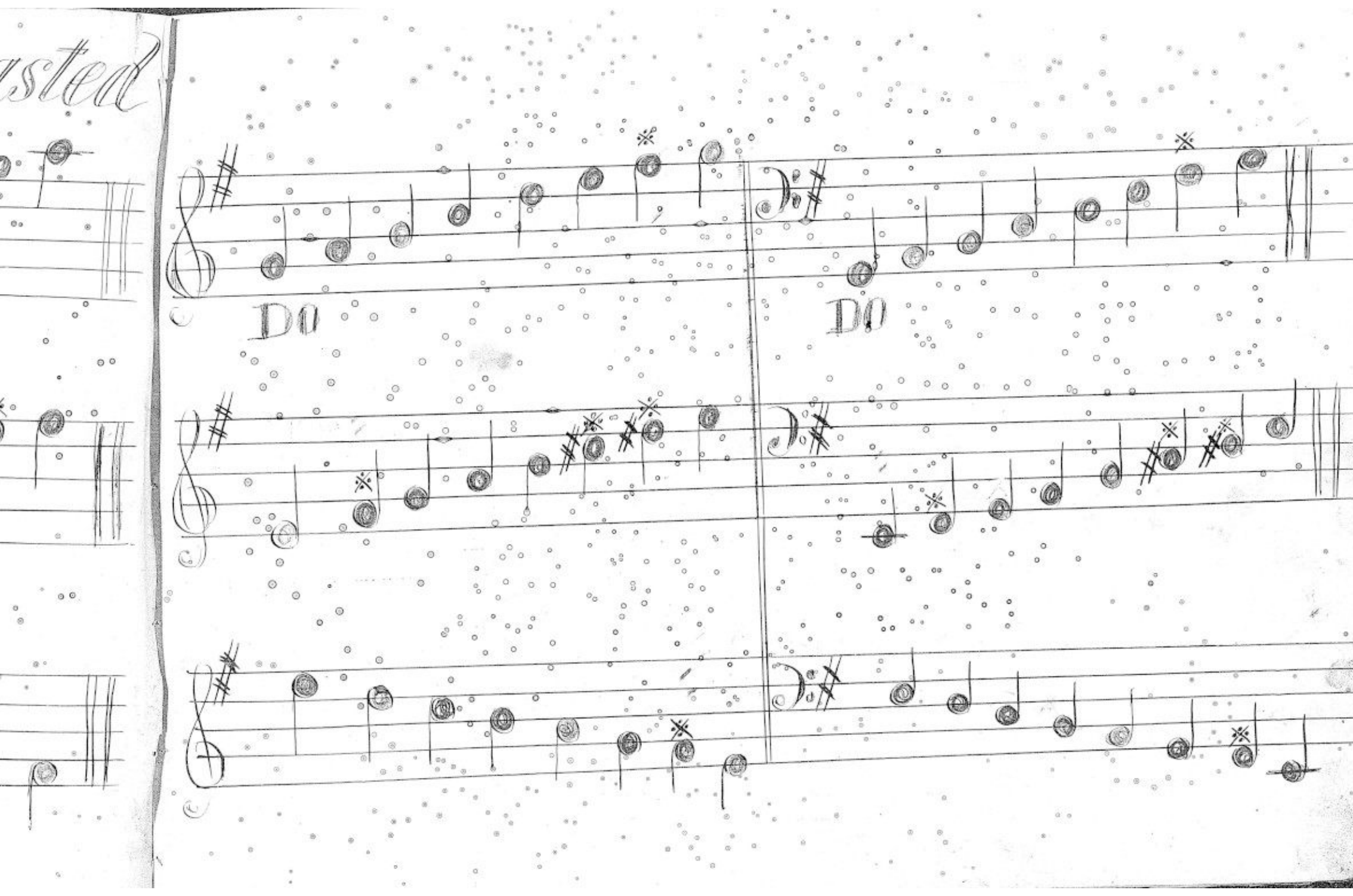


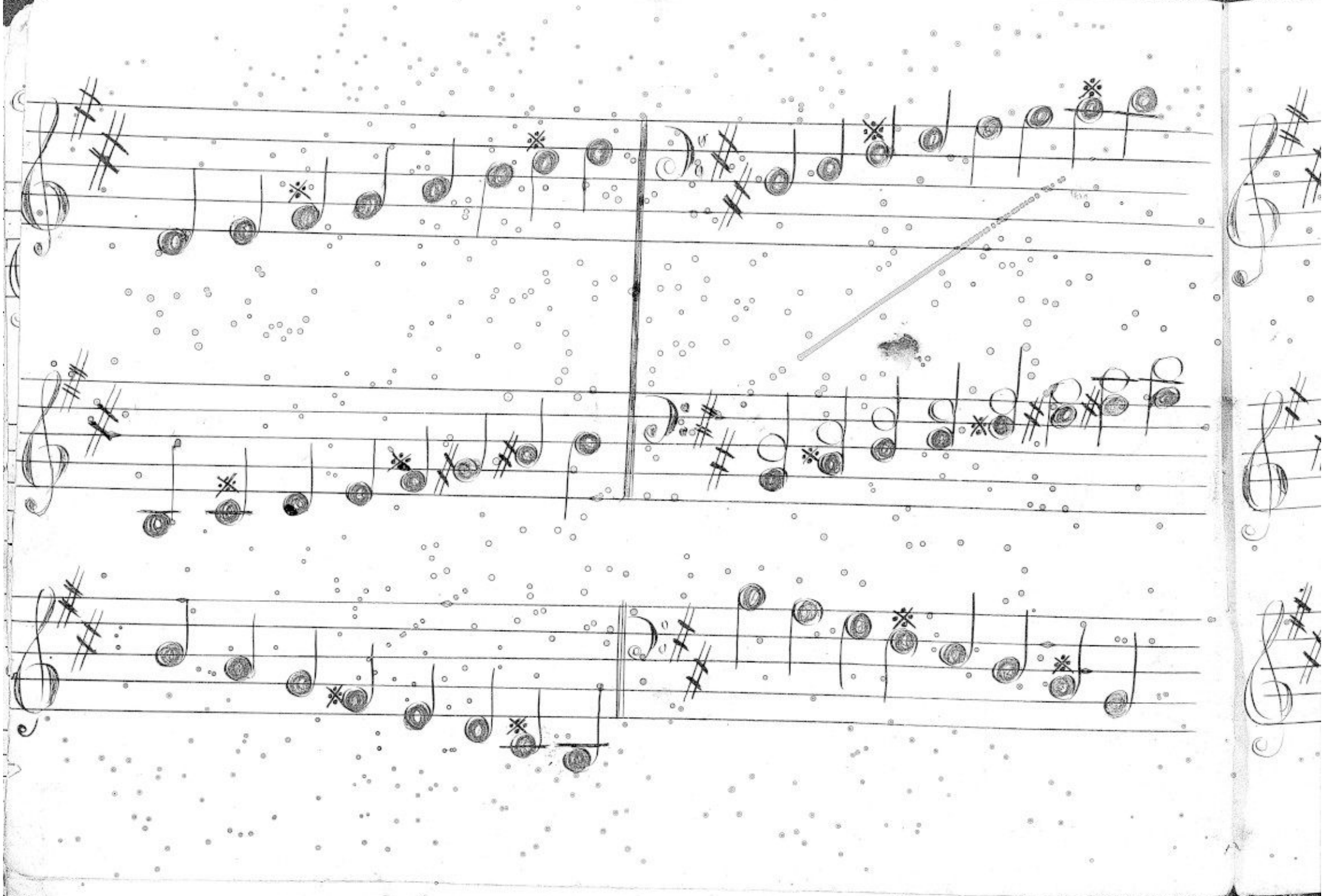
Descending

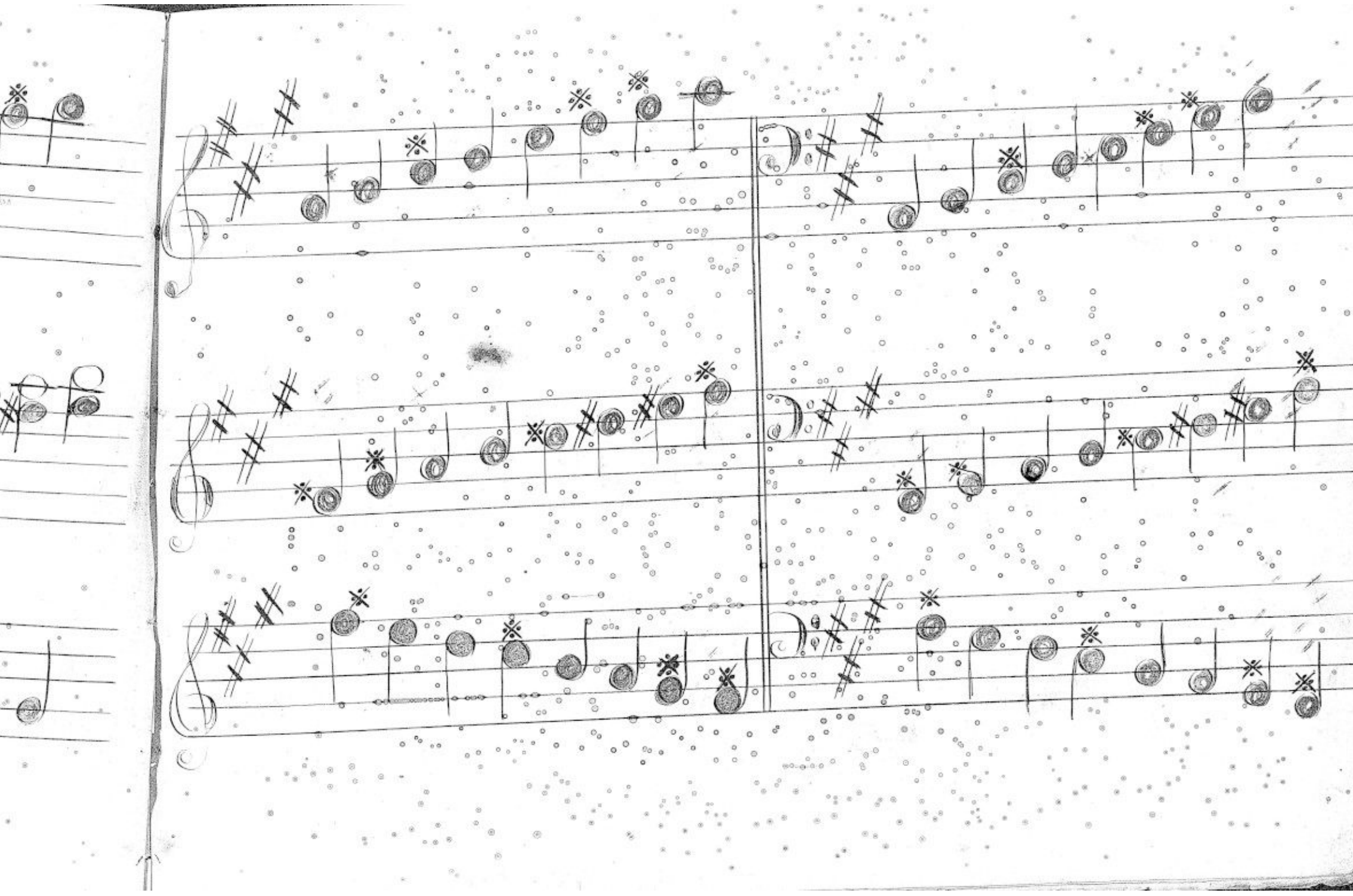


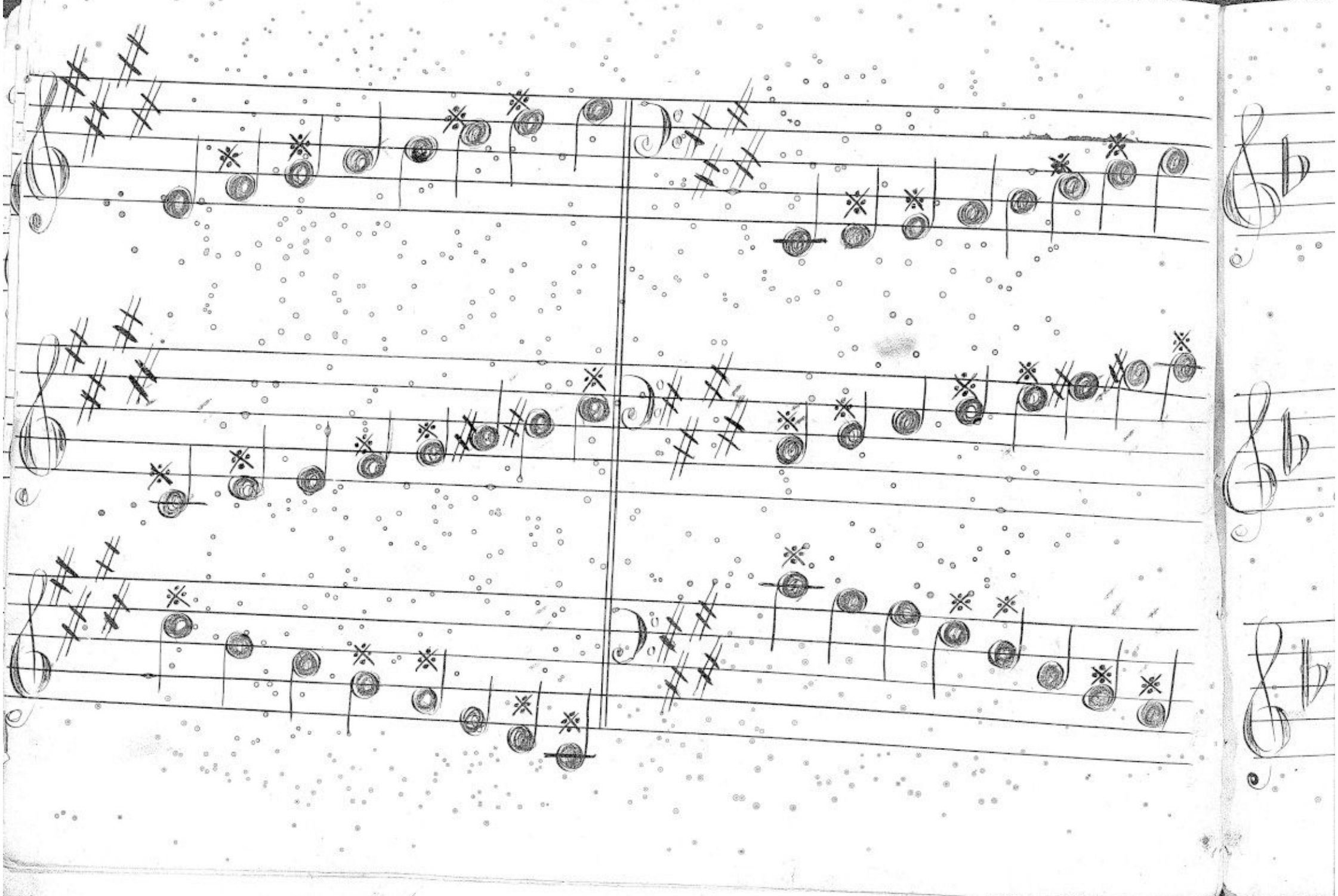
Major & Minor Scales Contrasted

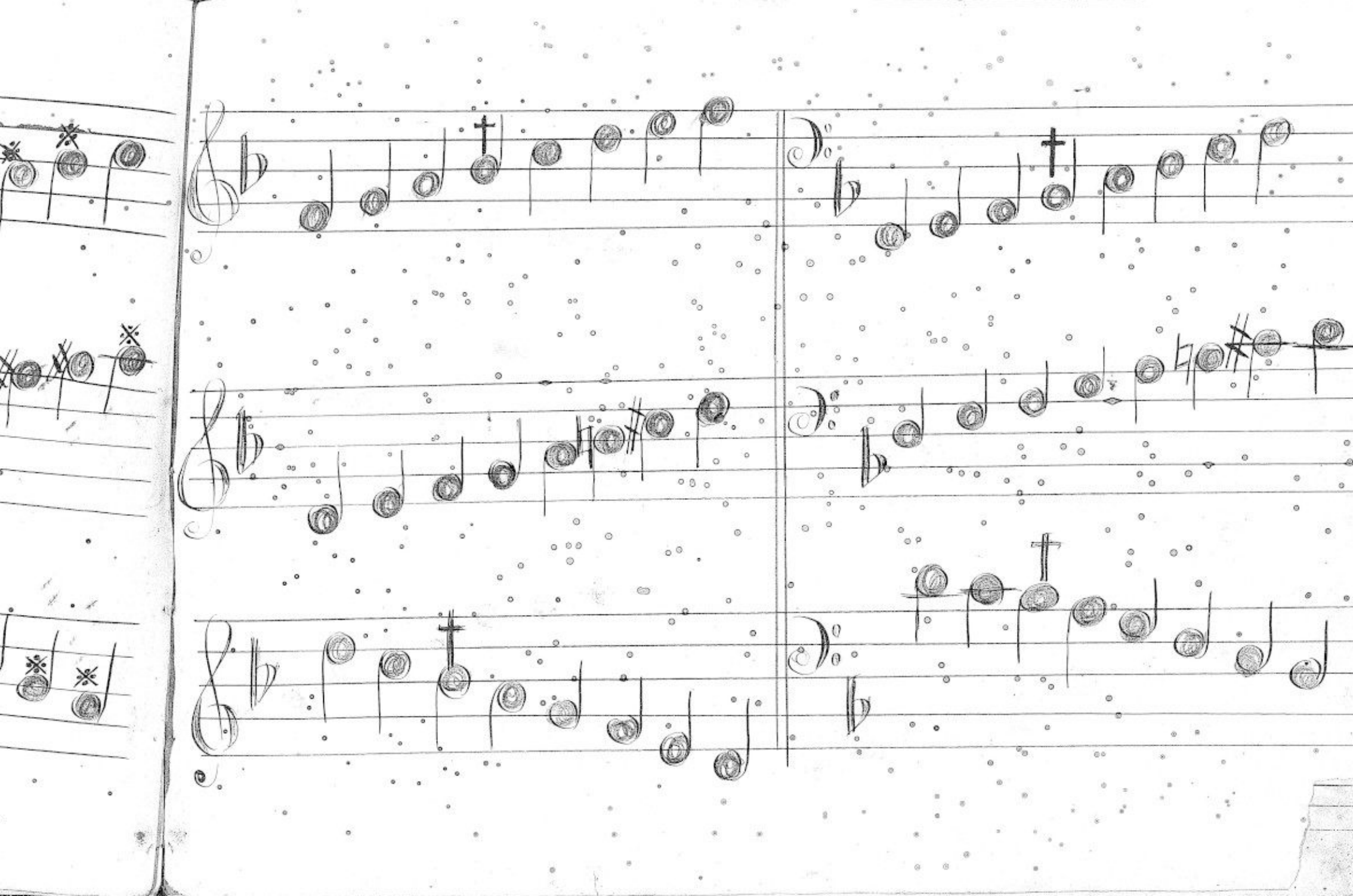



D0
D0

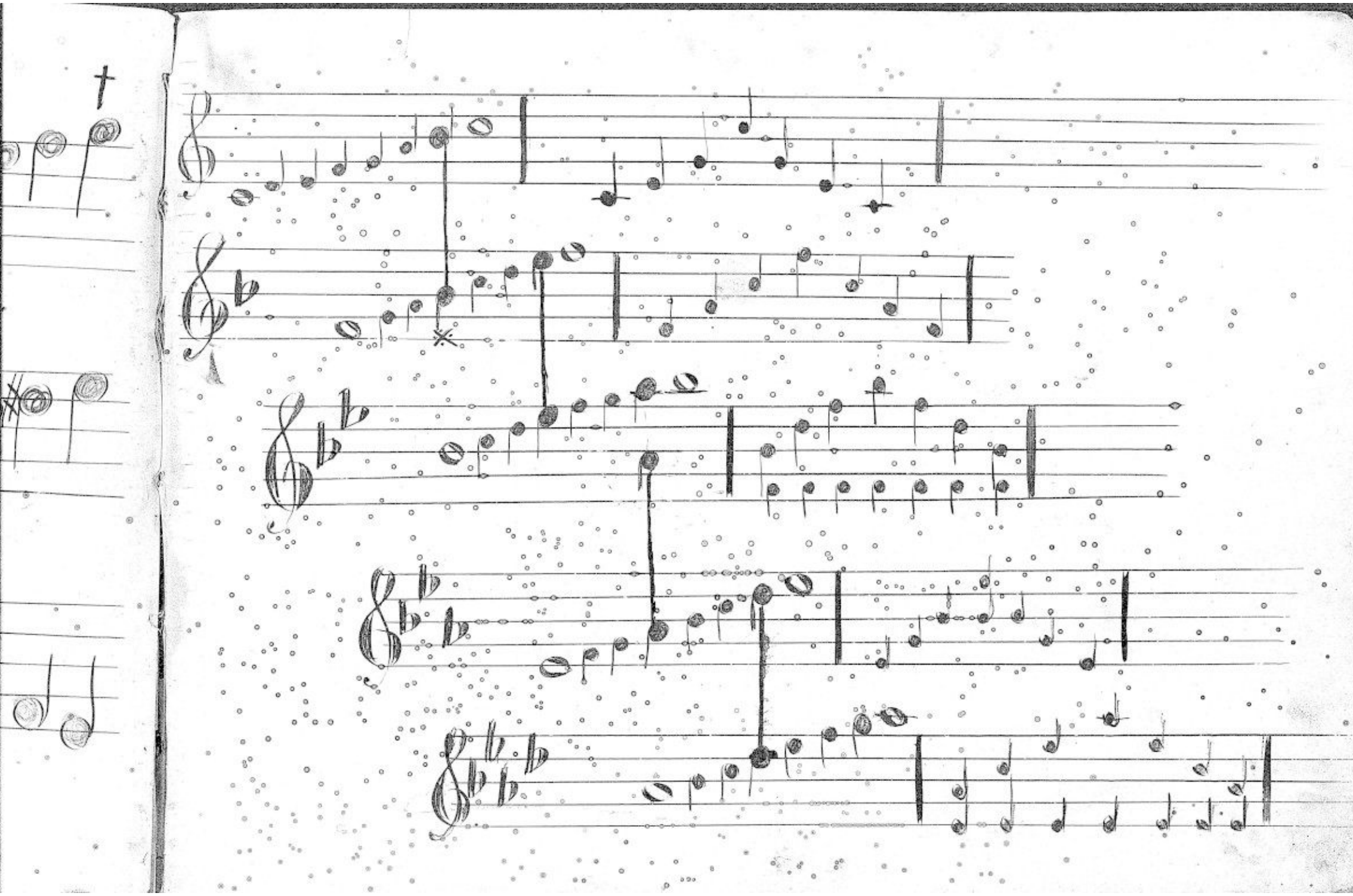






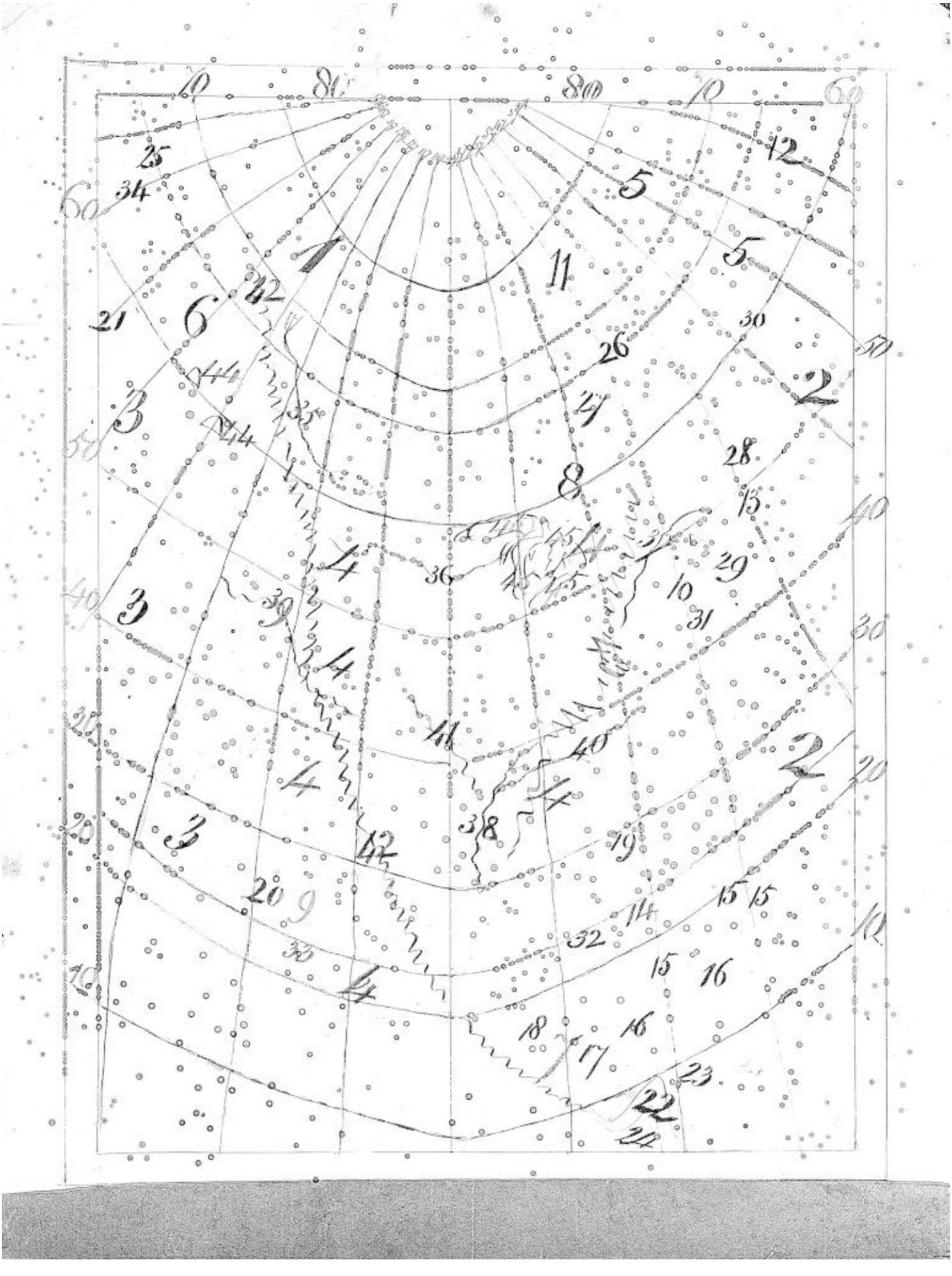






PART 3rd.

Expression



PART 3. EXPRESSION
or
Force and Delivery
of SOUNDS

Mezzo Piano Forte

m

Medium Sound

p

Soft Sound

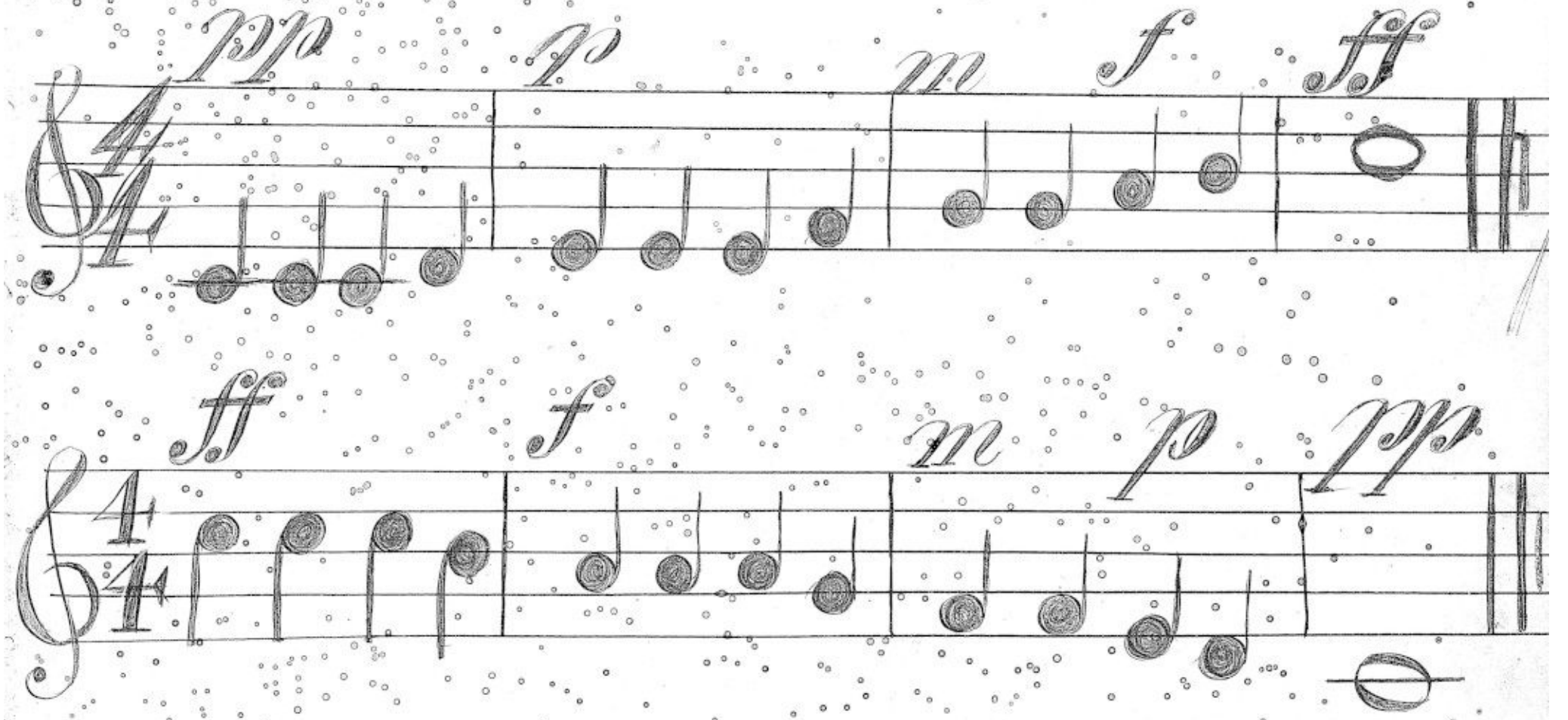
f

Loud Sound

Very loud ff

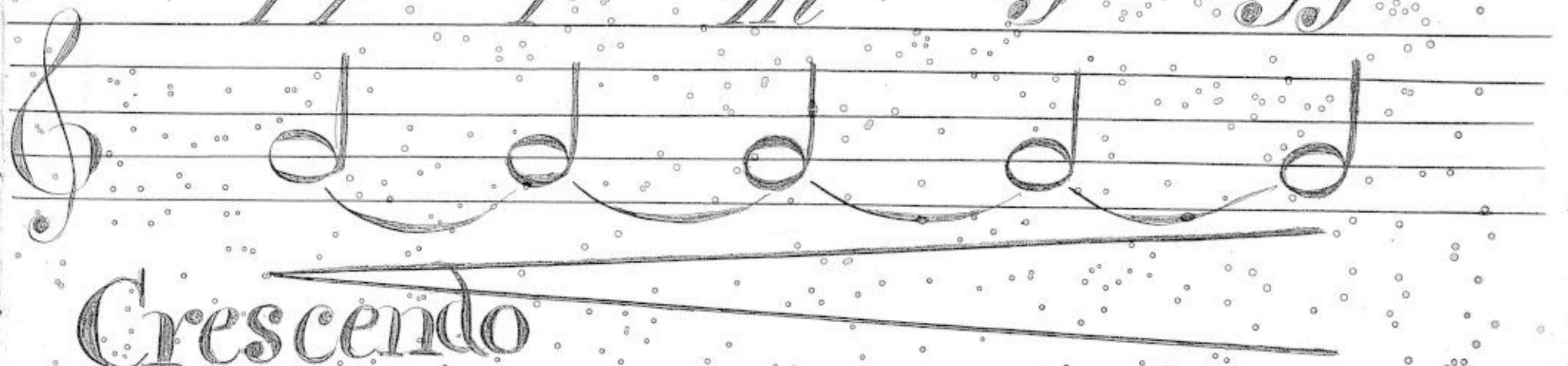
Very soft pp

Degrees of Soundin Scale

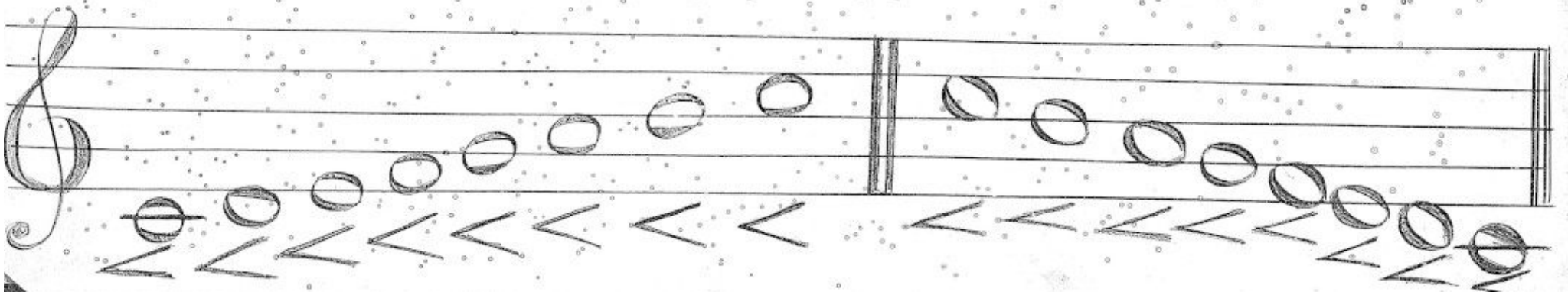


Increasing Sound

pp p. m f ff

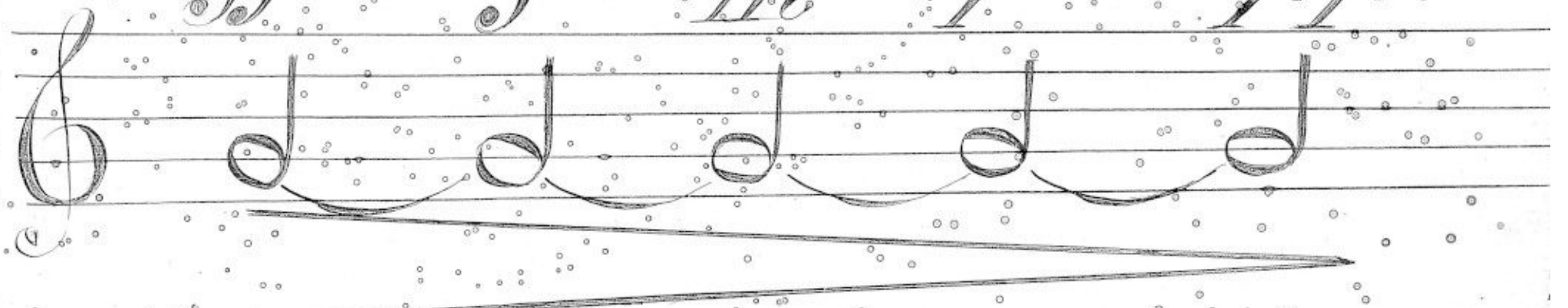


Crescendo

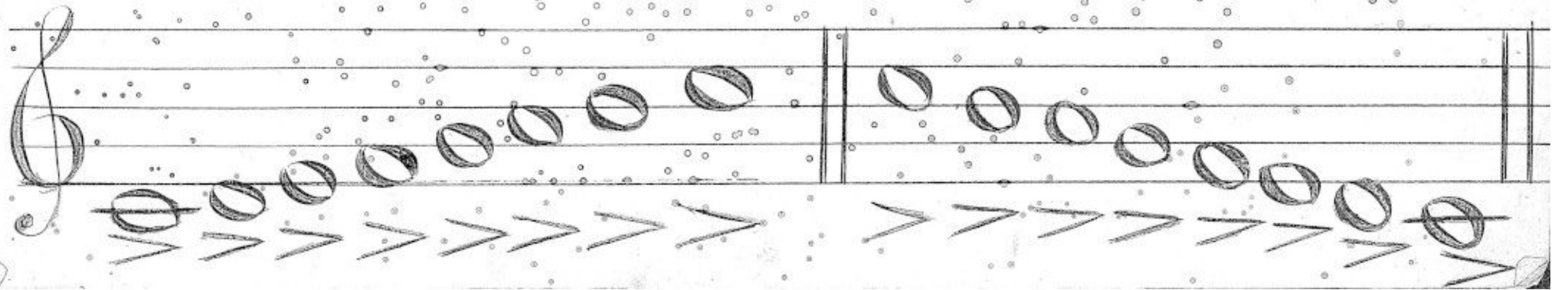


Diminishing Sound

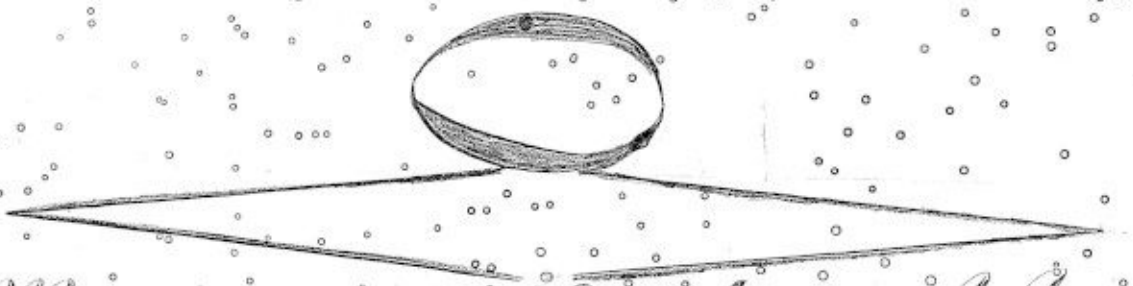
ff f m p pp



DIMINUENDO.



The Swelling Sound.



pp cres ff dim pp

SWELL

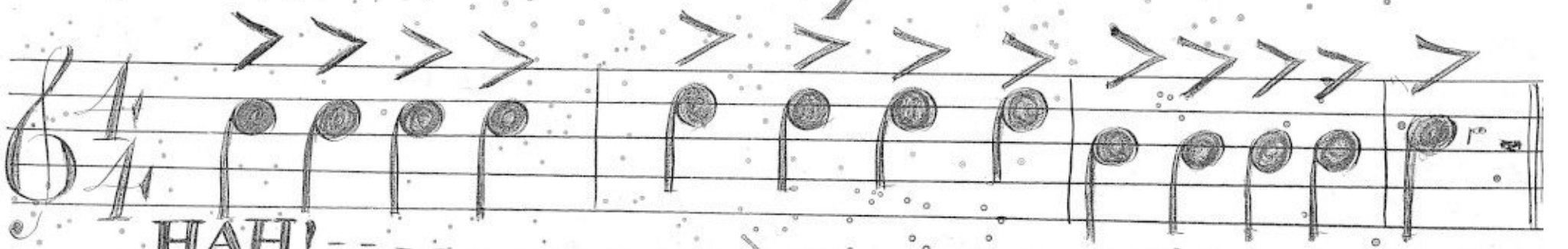


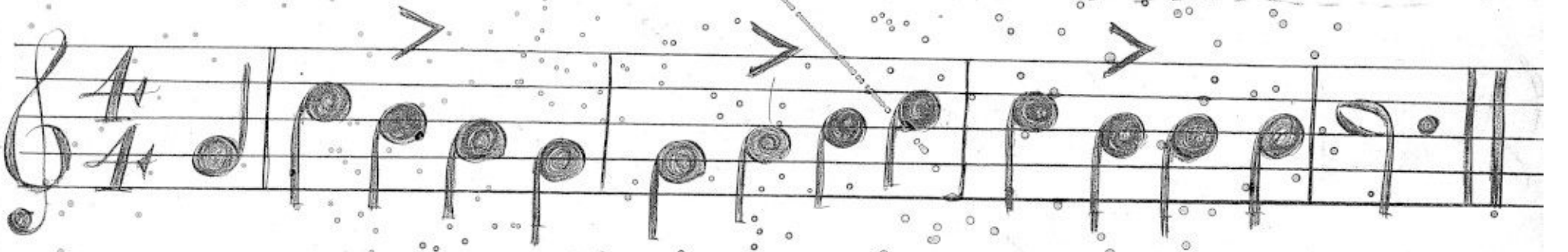
Practical Exercises

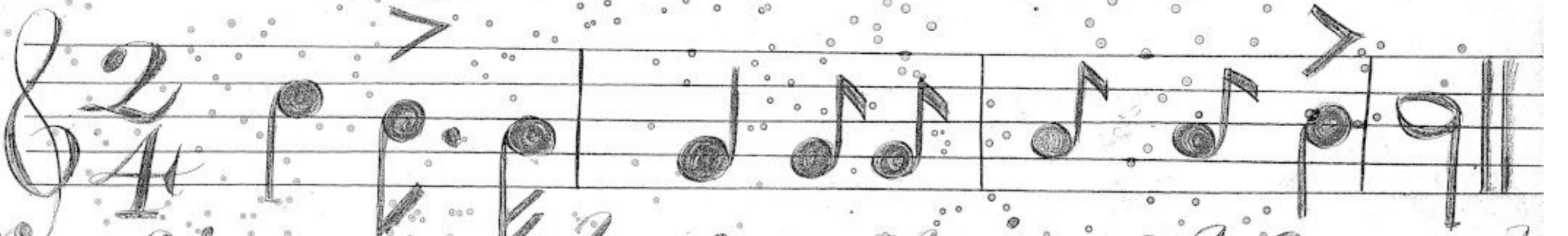



Explosive
fz

Practice with the Explosive Tone







Sing O ye heavens and be joyful O earth

Articulation and Emphasis

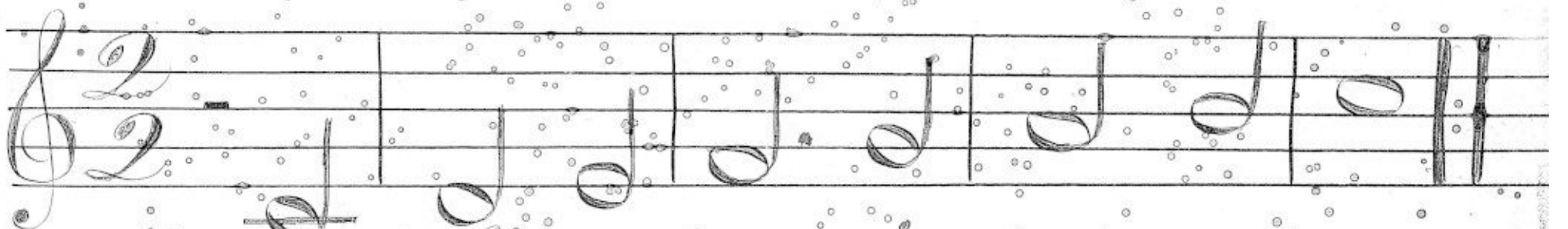
LONG Vowel Sounds

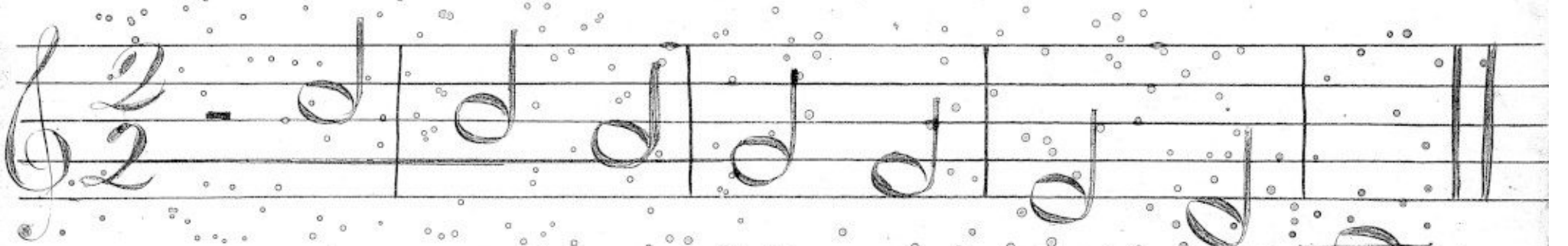
A as in All
A " " Art
A " " Ale
E " " Eel
I " " Isle
O " " Old
OO " " Ooze
OU " " Our

Short

A as in Add
E " " End
I " " Ink
O " " Ache
U " " Up

Practice with Vowel Sounds





Practice with Consonants



Pronunciation

blo. slo. flo. gro. clo. end

bend. tend. send. friend.

realm. whelm. host. lost most

arm. harm. ring. bring. sing.

long. song. strong. lengths length

strength. breadth. depths. depth.

hearst. the. through. think

Emphasis

Emphatic Monosyllables

Life is the time to serve the Lord

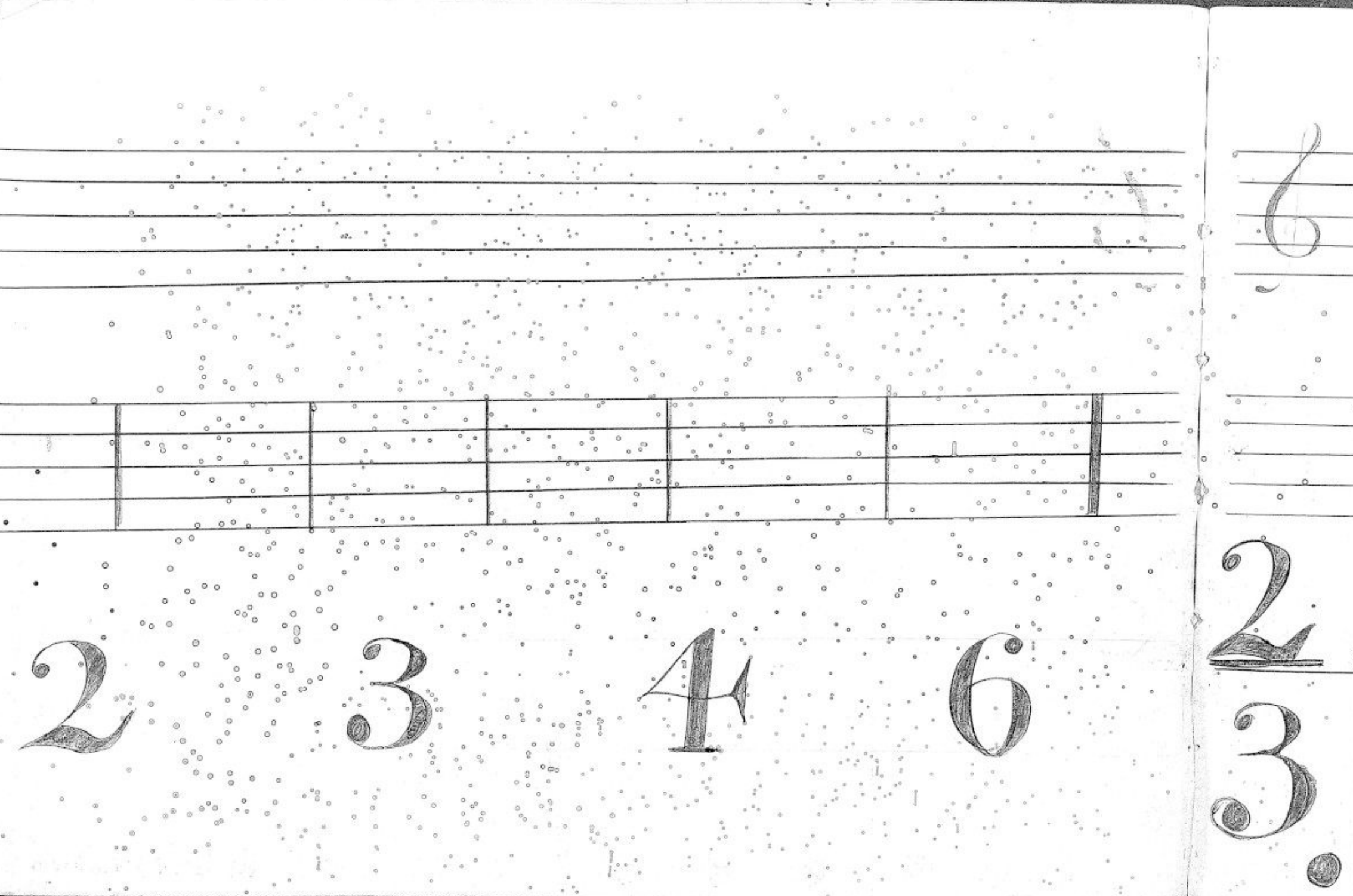
Sing to the Lord, praise ye his name

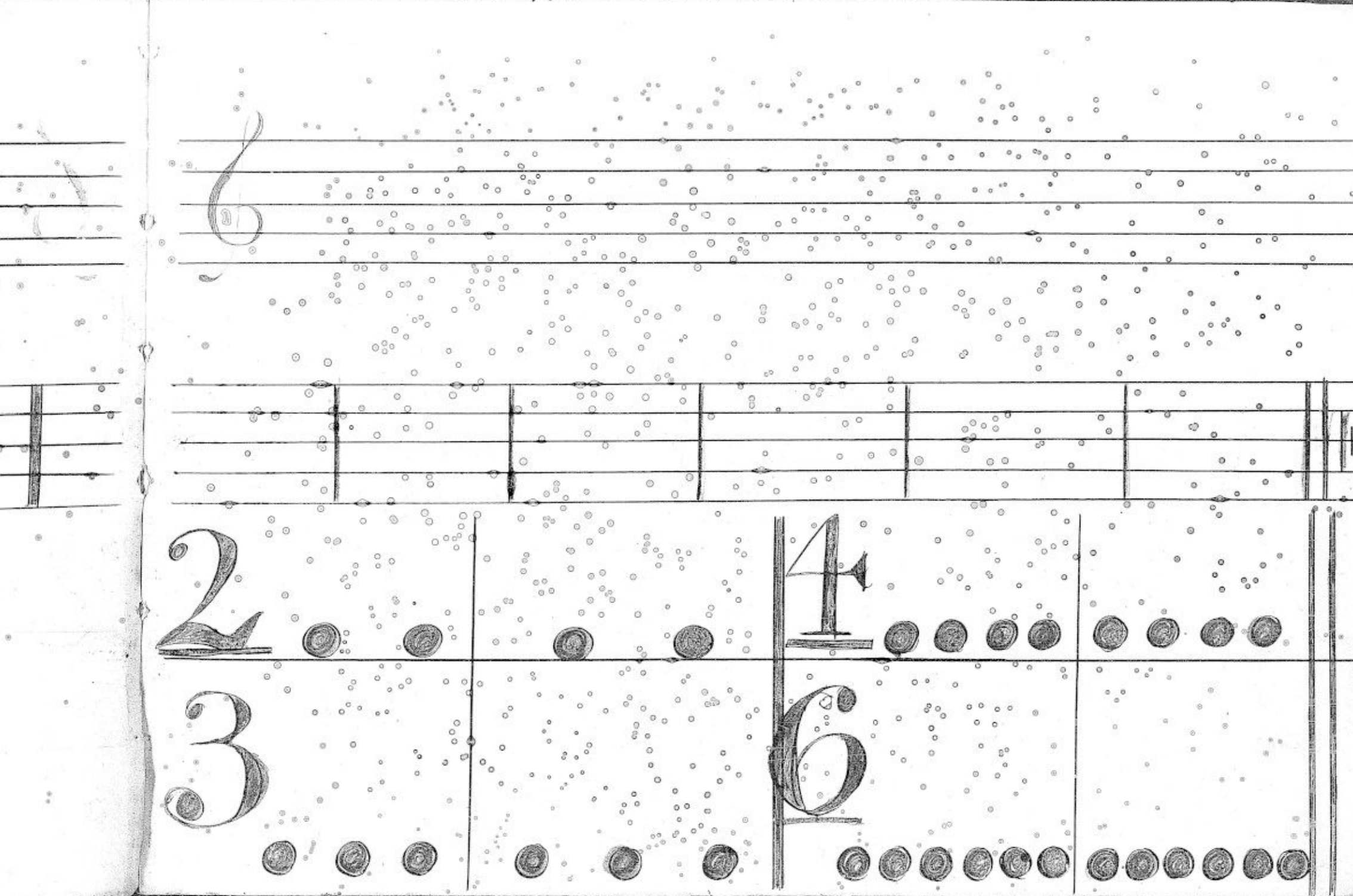
Now to the Lord, a noble song

Great is the Lord, Great is his power

Joy to the world - the Lord is come




2
3
4
6
6
2
3



Counting & Accent

2



3

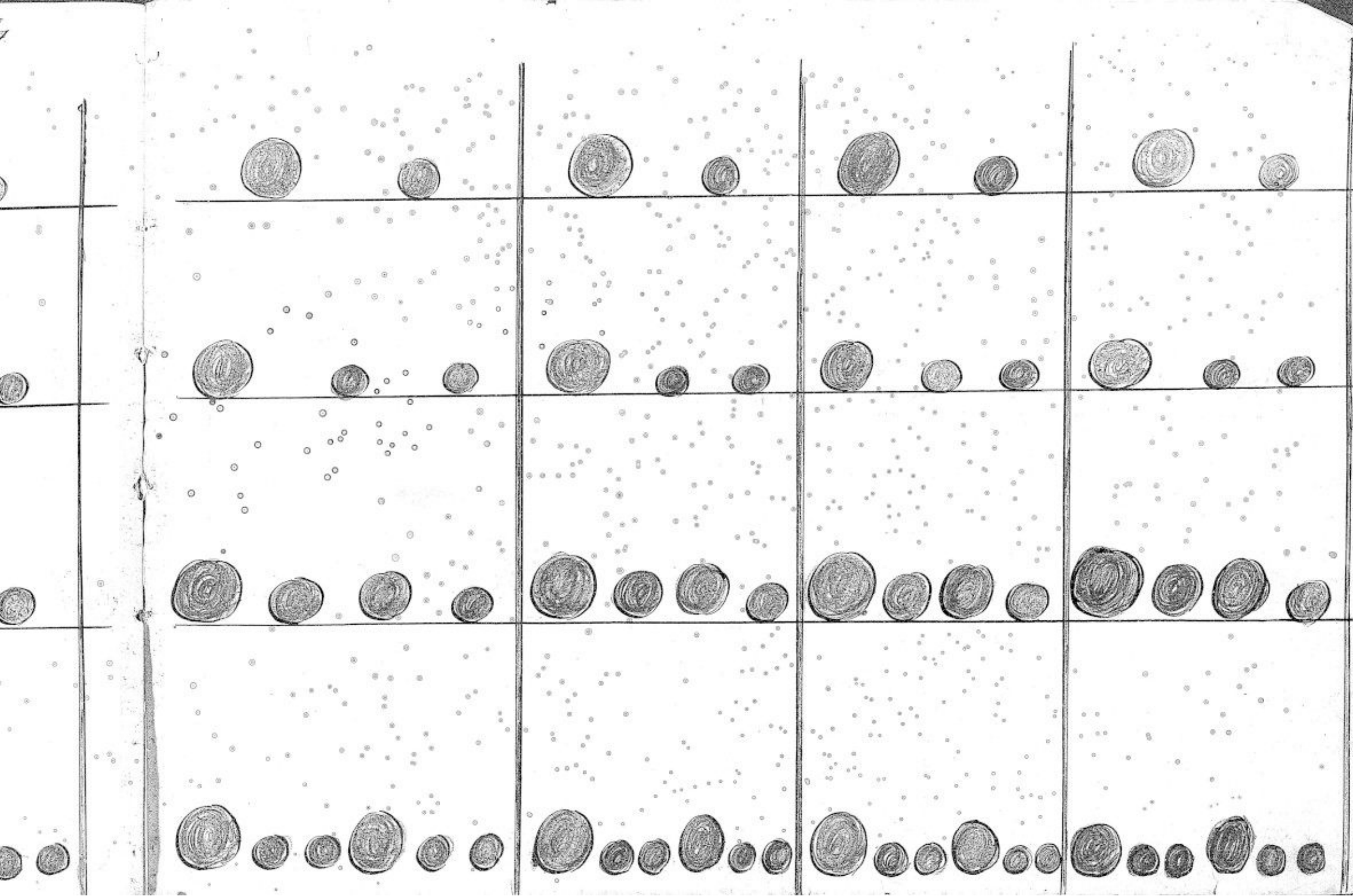


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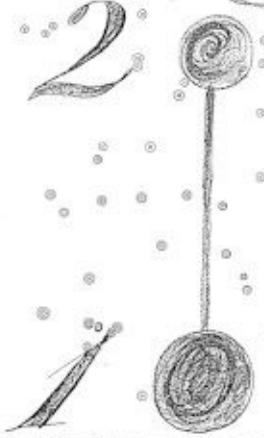


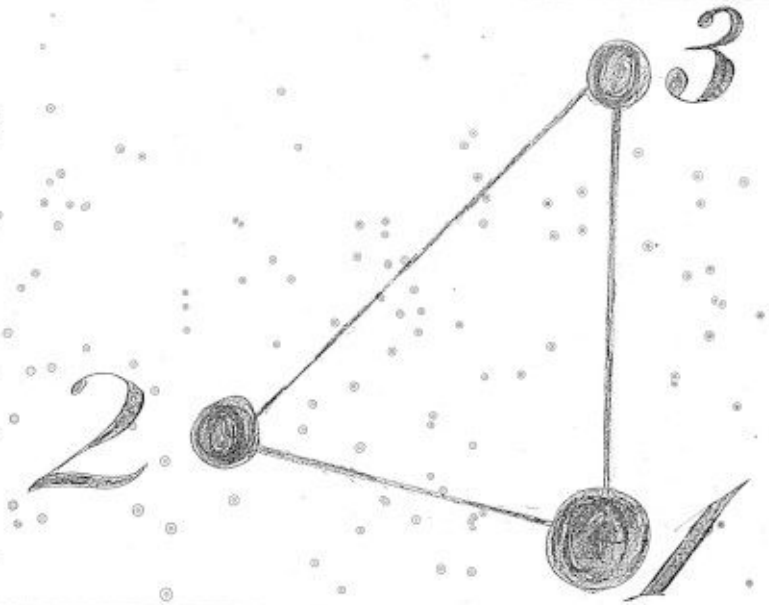
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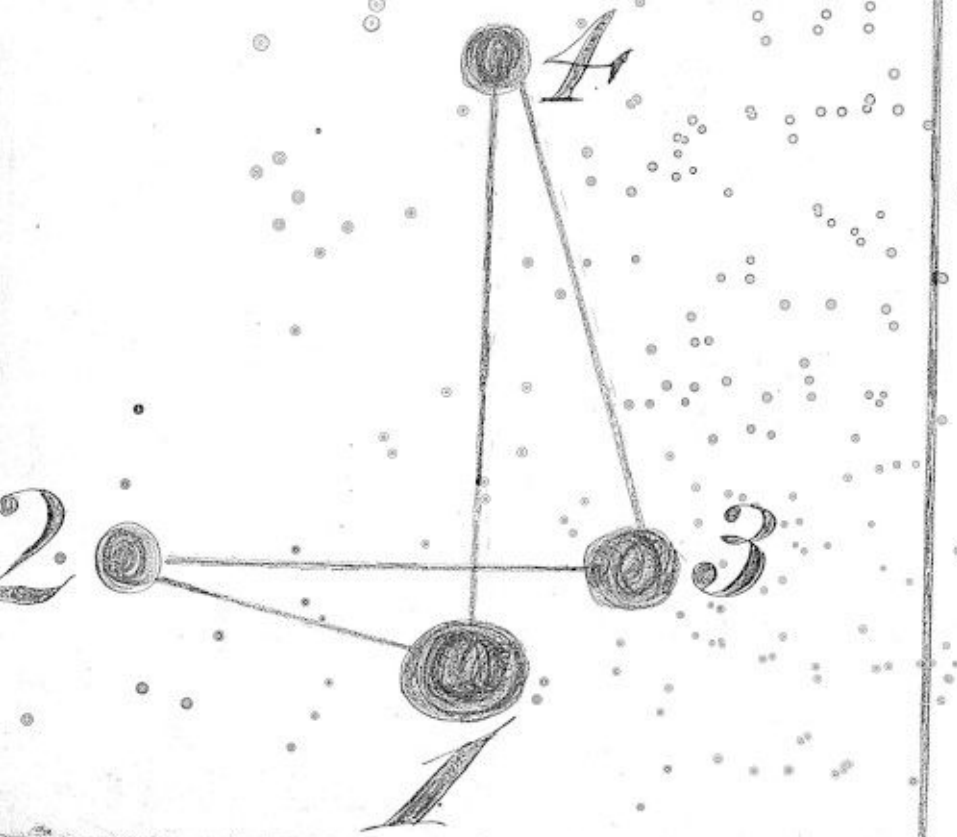


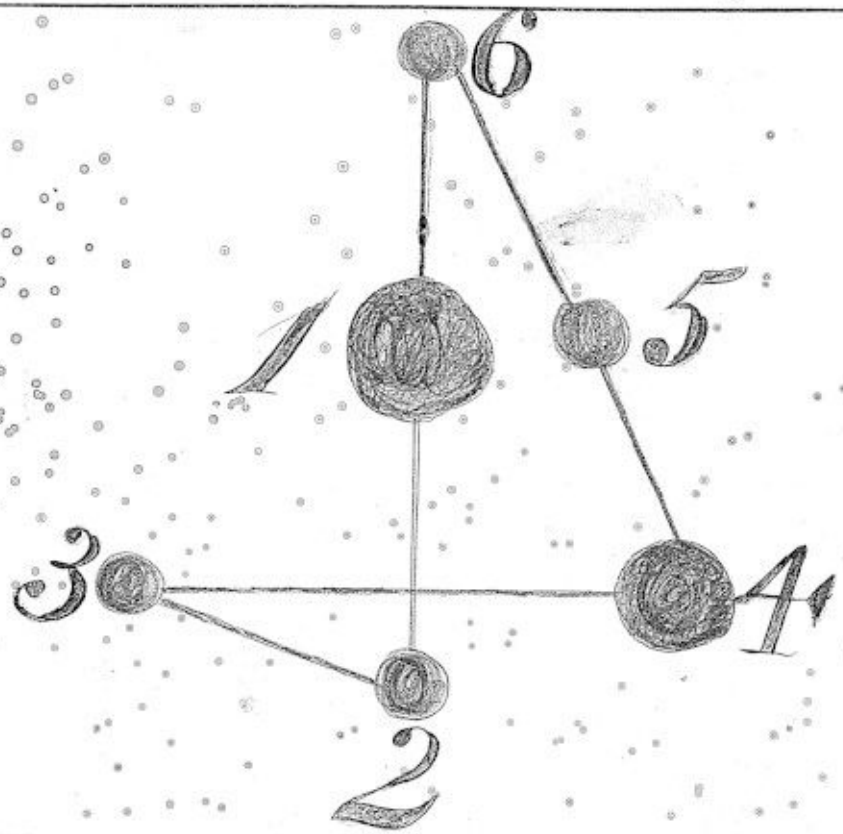


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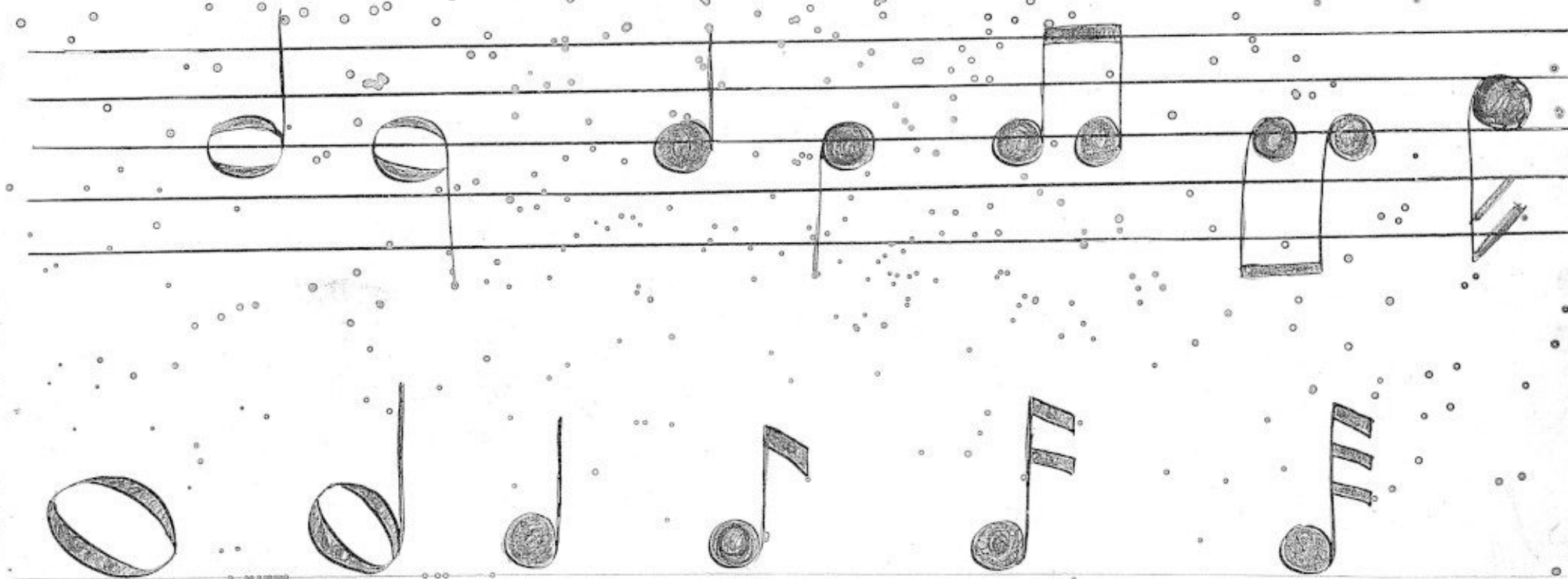




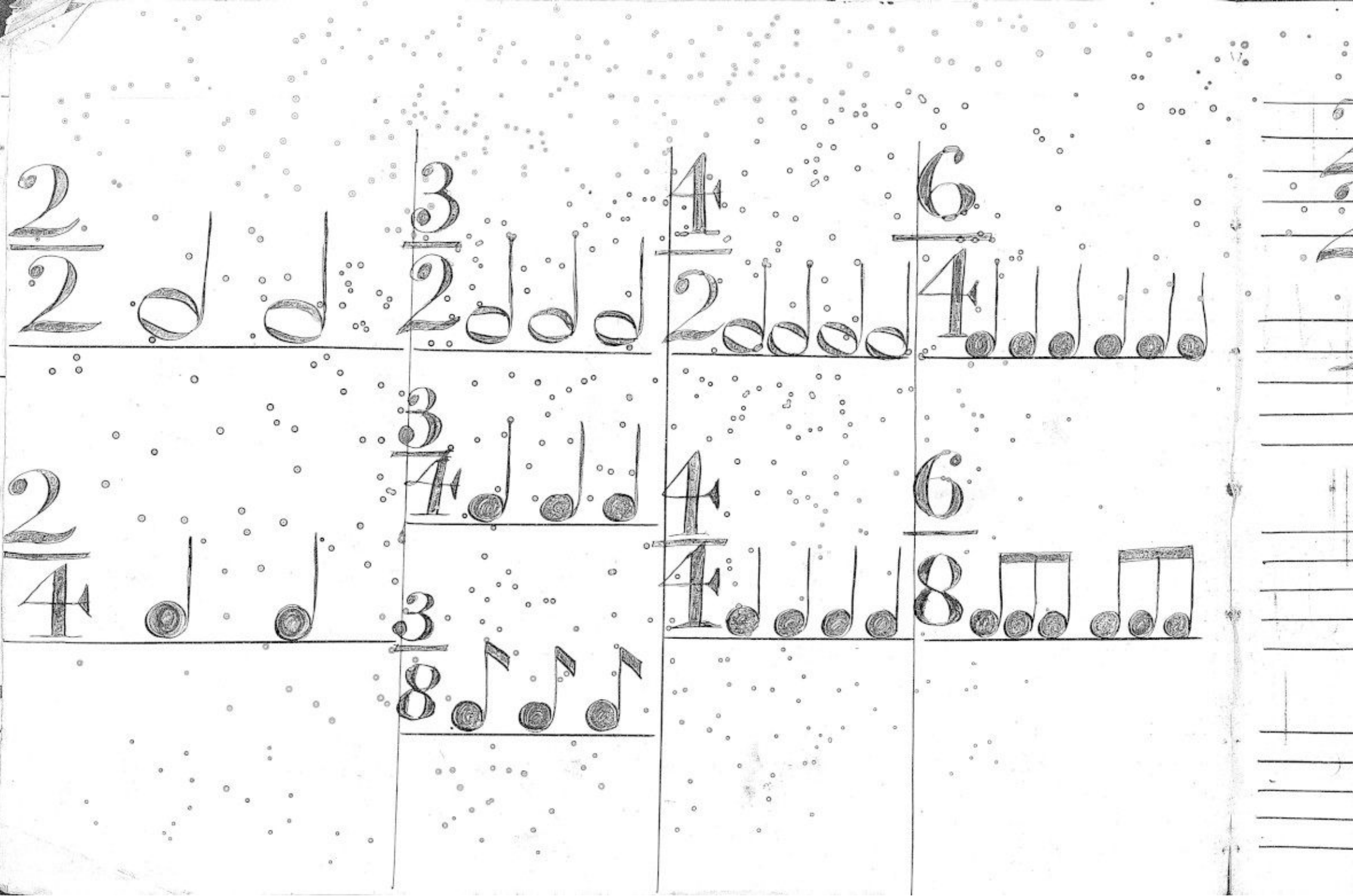




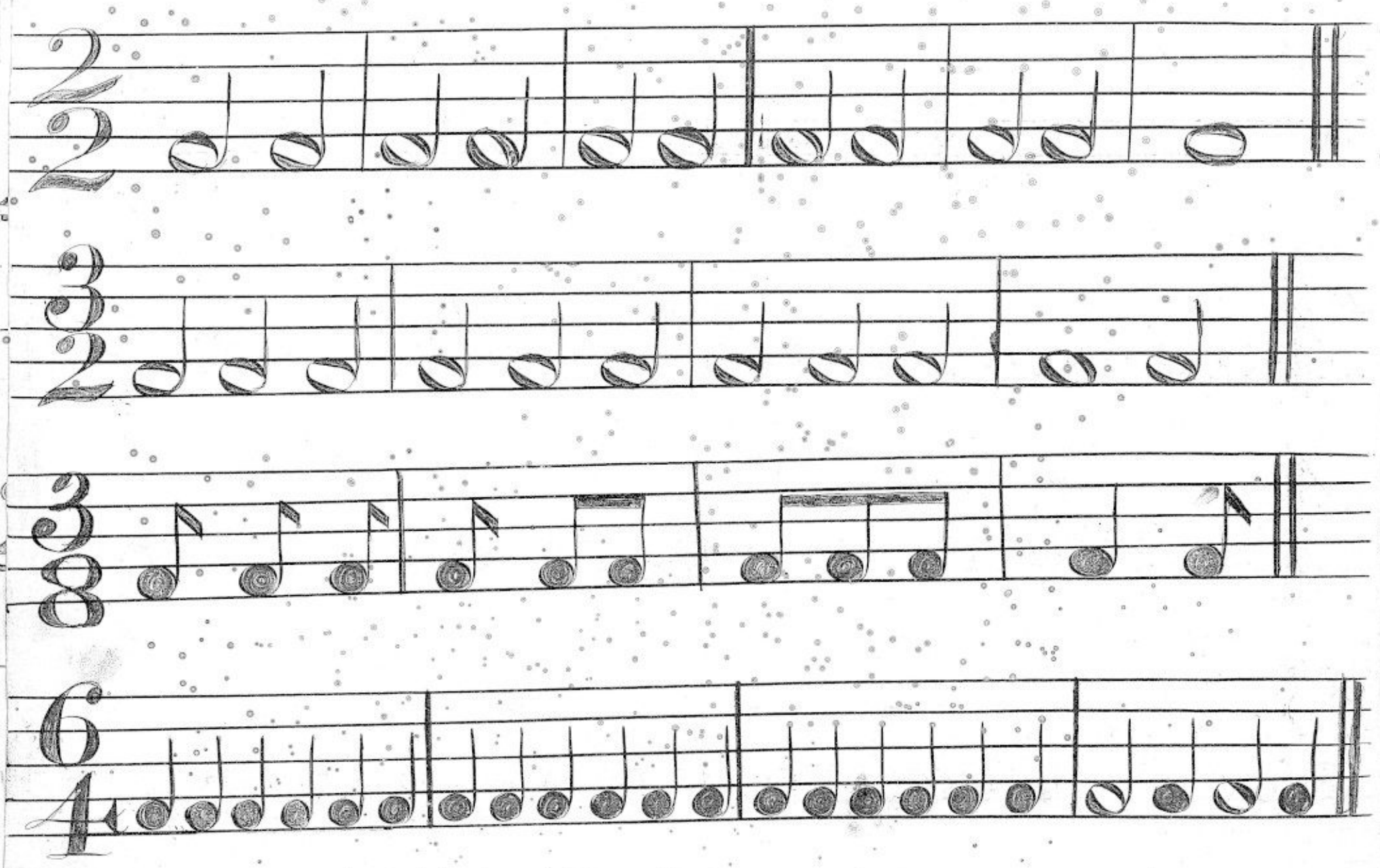
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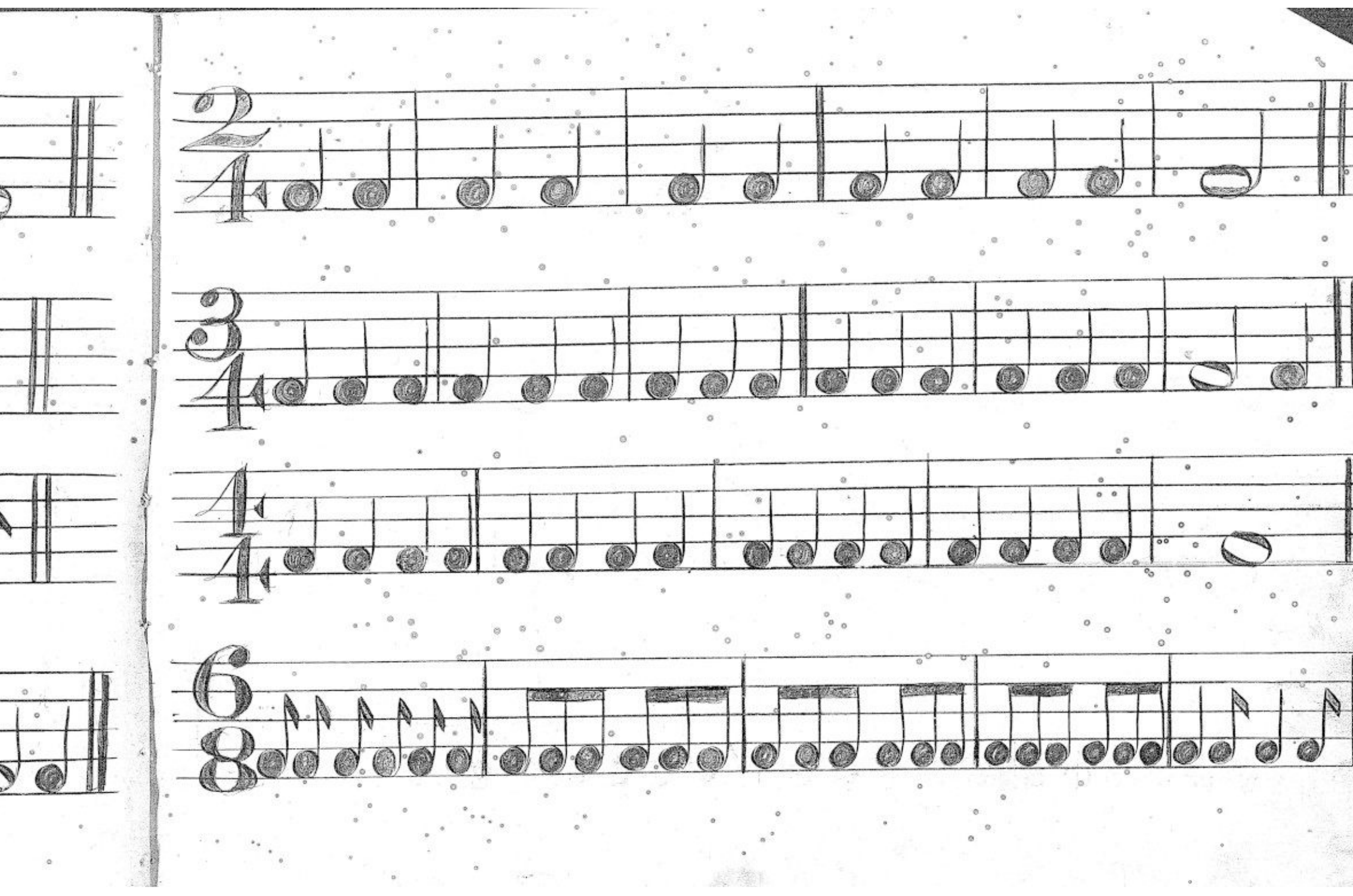


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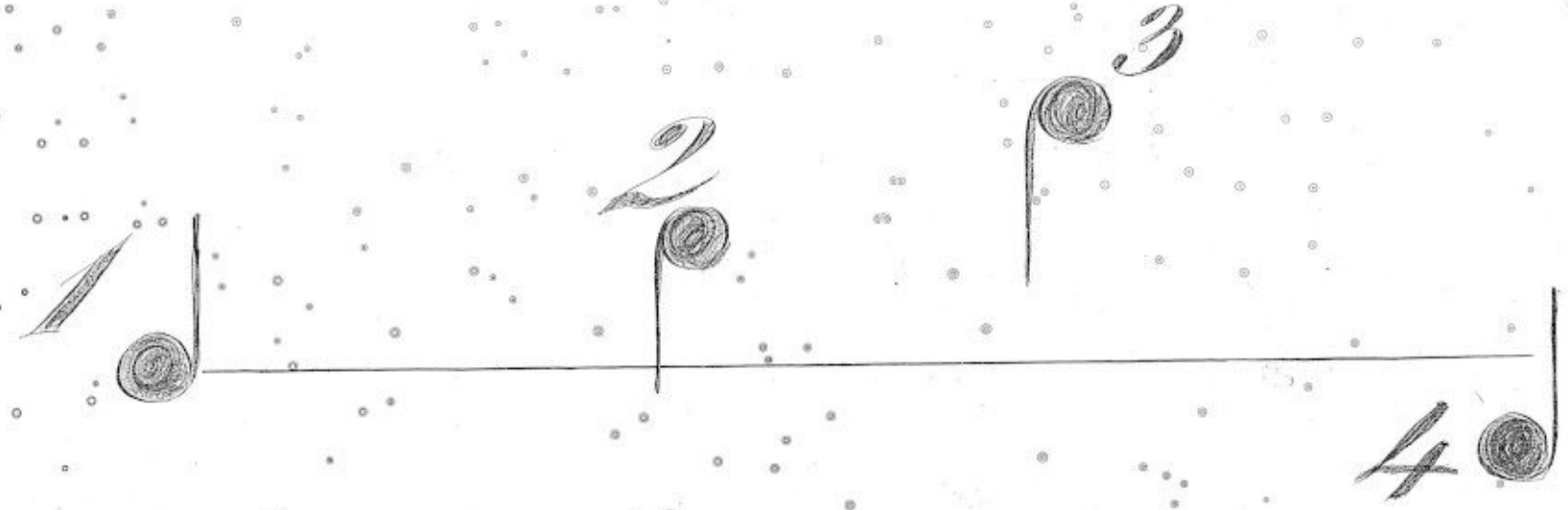


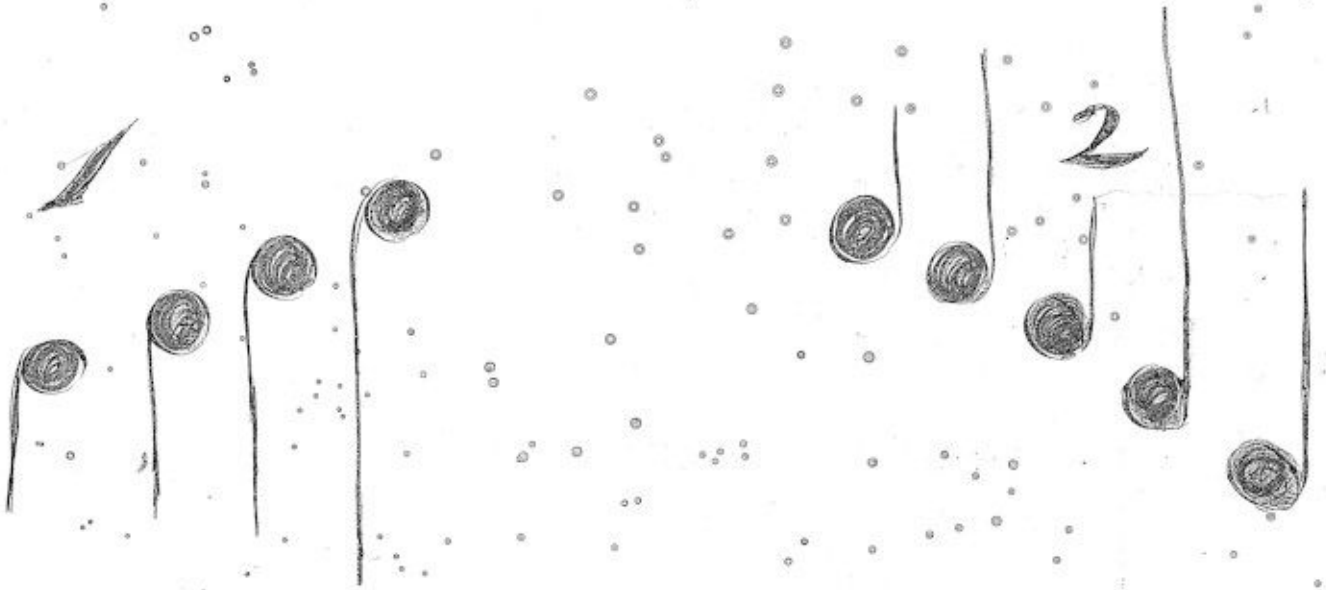


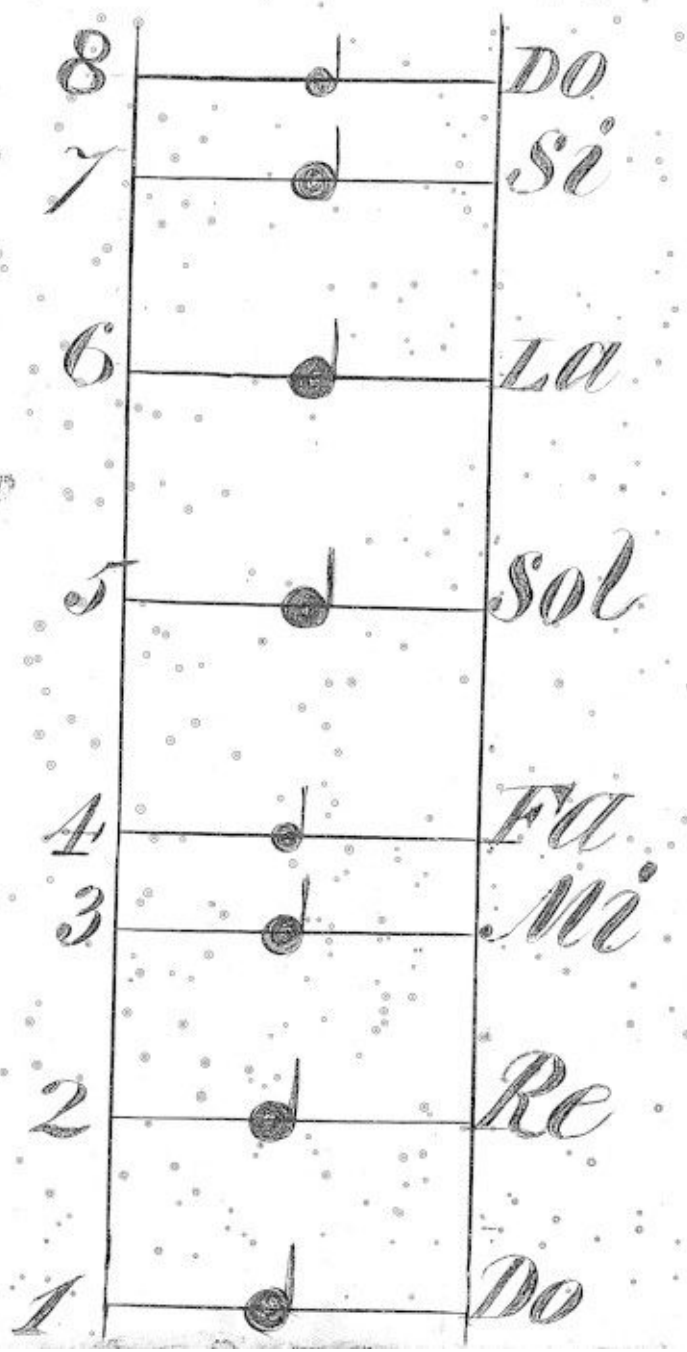


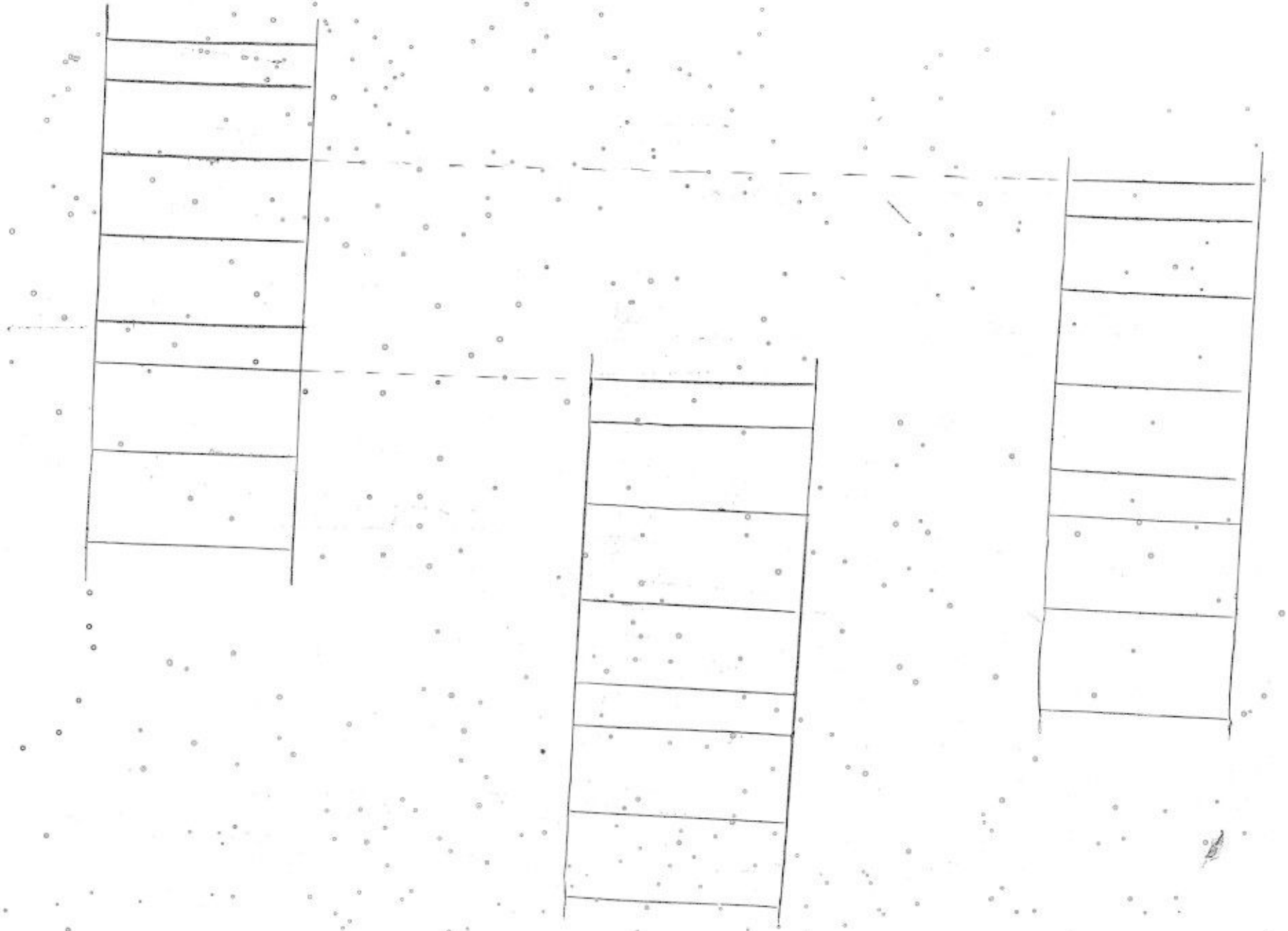


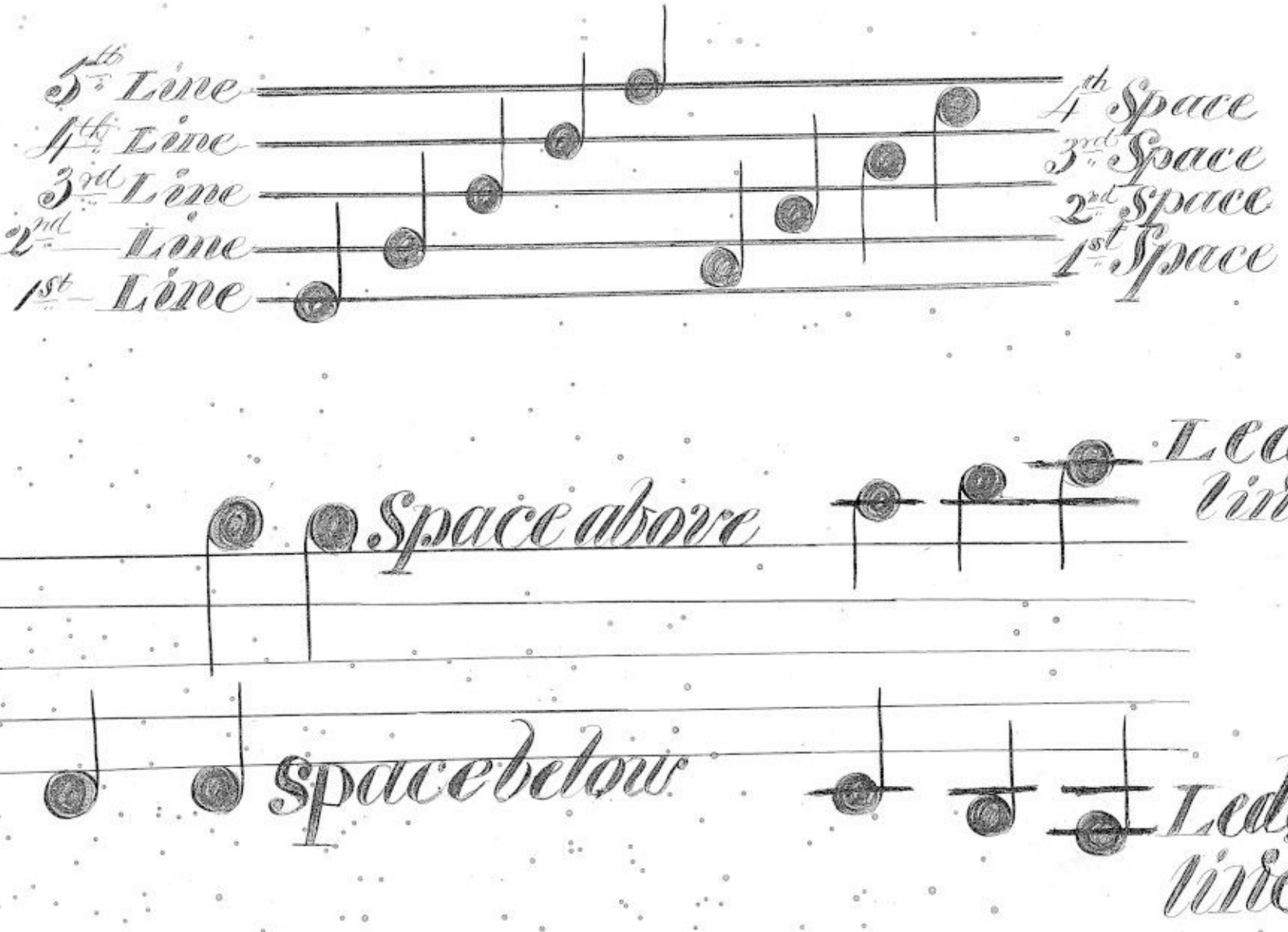
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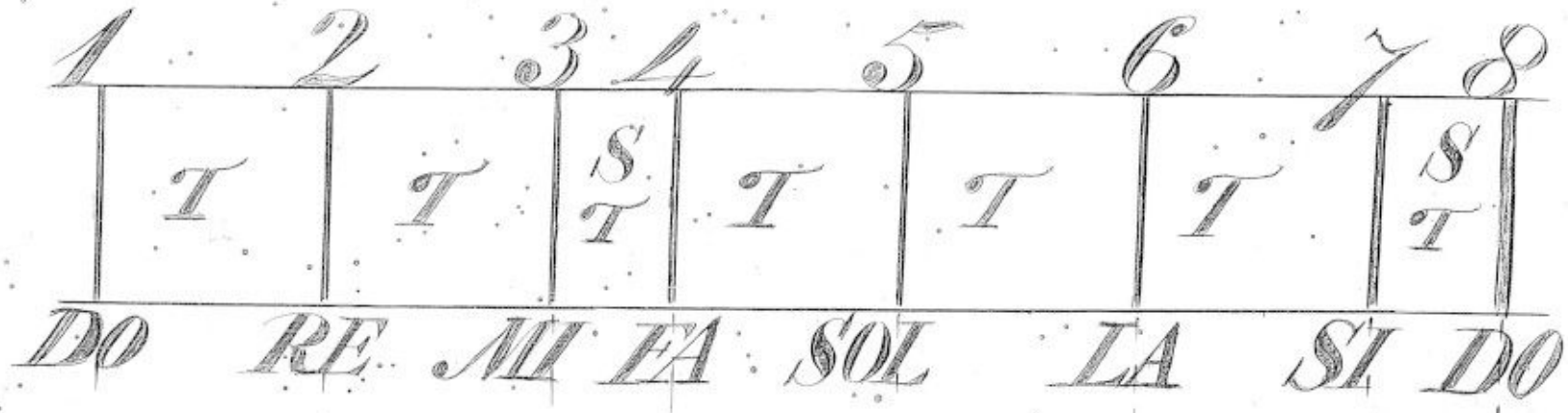





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4th Space
3rd Space
2nd Space
1st Space
Space above
Ledger lines
Space below
Ledger lines


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